

PUBLISHED WEEKLY

# THE RADIO RECORD

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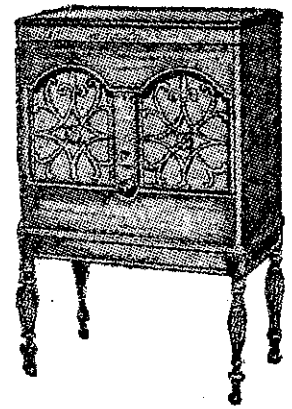
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# Radio News of the World

AN interesting experience recently fell to the lot of a Mr. Baron, an English ex-naval officer, who has fitted up in his Surrey home a replica of a ship's wireless cabin, where he often listens to the wireless messages sent out by shipping in the Channel. Recently Mr. Baron was listening-in to the ships in the Channel, when he heard an S.O.S., followed by a statement that the Russian steamship Jakov Sverdlov, of 1812 tons, was in difficulties. Hearing no reassuring answer, Mr. Baron assumed—quite rightly, it was proved—that the vessel's signal was badly "jammed," and he put a trunk call through to the North Foreland radio station, with the result that communication was eventually established between the steamer and other ships in the vicinity.

SIR WALFORD DAVIES, the eminent English musician, recently stated that he fully believed that only when an efficient wireless and gramophone room, efficiently controlled and used, has become a matter of routine equipment in every school, will there arise enough keenly capable musicians, enough posts for them with enough school orchestras and choral teams to release our musical powers and bring music into its own throughout national life. Coming from such an authority as Sir Walford Davies, this advocacy of wireless and the gramophone will do much to offset those stupid critics who still sneer at what they call "canned music."

ONE of the most unobtrusive international organisations in the world is described in the New York "Herald Tribune." Known as the Kilocycle-Wavelength Club, this organisation was formed at Washington on November 8, 1927, for a single purpose. The members pledge themselves "to continue the argument regarding the relative merits of 'kilocycle' and 'wavelength' throughout the remainder of our lives." There are no subscriptions for membership, no responsibilities for officers, and no formalities. New members are elected by other members, who need merely notify the secretary of the name and address, the only requirements being that members must qualify "as gentlemen who are not too serious, who have a good sense of humour, and who are more or less distinguished in the radio profession." Upon election new members must decide and notify the secretary whether they want to be classed as "kilocycle" or "wavelength."

HIGH praise is due to the Canadian National Railways, as being the first railroad in the world to adopt radio reception as a regular service on its trains. There are now 72 cars permanently wired for reception, providing, during 1929, over 300,000 passengers who listened with 63,000 hours of entertainment. A.C. sets of the latest type are installed, a motor generator running off the car lighting circuit providing power both for the set and loudspeaker. Radio gramophones are used over sections where wireless reception is not always reliable.

PARISIAN taxicabs have enabled passengers to play as they ride by installing radio loudspeakers in the roofs. When a fare enters a taxi, the first polite query of the driver concerns the type of music preferred, after which the set is tuned to one of the broadcasting stations selected by the passenger.

AN insulating substance which obligingly changes into a conductor when circumstances demand it was described recently at a meeting of the American Institute of Electrical Engineers. Known as "Thyrte," the new compound functions as an insulator for ordinary low power purposes, being highly suitable for wireless aërials, but a sudden surge of high voltage electricity, such as a stroke of lightning, instantly converts it into a conductor, thus providing a path of escape. In appearance "Thyrte" is stated to be a cross between black slate and porcelain.

AN English provincial station director, who prefers to remain anonymous, recently reported that a hawk perched on the station-aerial every evening just as the children's hour is beginning and flies away immediately the feature is concluded. On a recent night it dropped a dead bird on the station building, and the staff are wondering whether this was a tribute or a criticism.

## RADIO BARGAINS SHOP SOILED and DEMONSTRATION SETS

EVERY instrument is tested, and guaranteed free from mechanical or electrical defects. At the prices quoted, each instrument is COMPLETE with all accessories, including valves, batteries and loudspeaker, etc. (but excepting aerial equipment, which can be supplied for 11/6 extra when desired). Further particulars of any model will be supplied on request.

	List Price £ s. d.	Sale Price £ s. d.			
Watmel 2-Valve British-made in oak cabinet, complete ..	10 0 0	7 15 0	Federal 6-valve, in mahogany cabinet, complete ..	40 0 0	22 10 0
Astor 2-valve in metal cabinet, complete, including speaker ..	10 10 0	7 0 0	Crosley 6-valve Bandbox model, in metal cabinet, complete ..	31 0 0	24 10 0
Airmaster All-electric 3-valve, complete ..	26 0 0	31 0 0	Akradyne 6-valve in mahogany cabinet, complete ..	35 0 0	20 0 0
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Amrad All-electric 5-valve, in mahogany cabinet, complete ..	50 0 0	27 10 0	Kolster 7-valve, in mahogany cabinet, built-in speaker, complete ..	47 10 0	29 10 0
Trayler 5-valve portable complete ..	27 10 0	19 0 0	Fada 8-valve model 480A, in walnut cabinet, complete ..	115 0 0	50 0 0
Selectra 6-valve screen-grid, complete ..	47 10 0	34 10 0	Victoreen, 8-valve Super Hetrodyne, less cabinet ..	50 0 0	30 0 0
Crosley 6-valve model 6/60, in mahogany cabinet, complete ..	34 10 0	22 0 0	Crosley Showbox, 8-valve, All-electric, complete ..	45 0 0	32 0 0
			Crosley Gembox, 7-valve, All-electric, complete ..	40 0 0	22 0 0

CROSLEY SETS SUPPLIED TO NORTH ISLAND ORDERS ONLY.

EASY TERMS. We will arrange terms to suit your convenience at slight extra cost for accommodation. Write and tell us the model that attracts you, and the amount of deposit and monthly payments you can manage. We will endeavour to meet you. Any of the above sets will be quoted without equipment if desired.

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## Daring Them

Accomplished, versatile, keen of perception, Mrs. Albert Russell typifies everything good that is modern.

The article printed on this page was written amid a whirl of engagements, lectures, radio contributions, and family obligations written spontaneously, yet with that instinct for probing to the heart of a situation.

As a personality, she is gifted with a quick awareness, making her interesting among the Dominion's interesting women, of which there is no small number.

Her writing here is interpolated with facetious comment, but instead of detracting from the remaining succinctness of the article it leavens it with intimate humour, while serving also to give point to what she considers is the writing on the wall of fashion.

# But Have We the Courage?

## A Provoking Discourse on Future Skirts

Told by Mrs. ALBERT RUSSELL

**SOMEONE** said that youth has had its way. We think less about our equality with the male and are discovering instead the fun of being a woman.

Certainly, the jaunty tailored suits are more femi-

nine than any we ever had before.

Our evening skirts fall on classic folds over our ankles, for already short skirts in the ballroom are conspicuous—look old-fashioned.

There is no doubt we are going to enjoy the change, principally because I think we can display more originality in our clothes, instead of all dressing in cuts from the same pattern.

Yes, short skirts will still be necessary for street wear, office use, and general outdoor activities—in our busy work-a-day world one simply cannot imagine the modern girl or woman trailing yards of tweed material.

It may come, but I really don't think it will last if it does come, and one can quite easily picture such a condition as this:

There was nothing to be heard in the room which housed the chief's two secretaries, save the sound of typewriters responding to the strokes of busy fingers. Suddenly the staccato clatter ceased.

"Heavens," exclaimed one of the secretaries. "I must tell you of the dream I had last night. I thought I was going for my life (as usual) when the chief's bell rang. Grabbing for my book and pencil (also in the usual way), I went to kick back my chair to get up, when I felt my foot catch in something.

"I looked down and—horrors! Where I used to see quite a respectable pair of legs in stockings quite the latest shade I saw several parts of skirt flopping around my ankles.

"As I got up the darned thing caught in the chair (you know how our good stockings catch in these iron chairs!) and behold, a tear about two inches long. I made a rush as the bell buzzed again.

"After a strenuous hour's dictation I got up and—put my heel through my skirt!

"Mumbling apologies under my breath, I bolted for the door. Later, while look-

ing up some figures to be included in a letter I was writing, I had to climb a chair to get the information.

"After carefully lifting the wretched skirt to climb up, I forgot it when I started to get down—caught my foot in it somehow, and came bang on to the floor, dragging the chair with me. The chief rushed out of his room to see what the noise was about.

"There was I, tied up in a skirt, with a chair draped across me in wooden confusion.

"I woke up with a horrible scare, hurriedly turning on the light to assure myself that my skirts had not grown in the night.

"... I was reading just before I went to bed an article by a leading doctor saying what a shame it was that women are giving up their present mode of dress, a mode that was so sensible . . ."

But your skirts—they will be longer than last seasons. After all, a few inches added will be a blessing to the poetry of motion in many of our feminine citizens.

Are legs always beautiful? Or pretty? I think one can truthfully answer "No!"

In fact, one may be quite remarkable (and achieve a reputation) as "the girl with the pretty legs," but what of the hundreds of others who do not add to the world of beauty by wearing ultra short skirts?

So, it is a wise fashion that has decreed four or five inches below the knee for street wear.

It is contended that our men enjoy the short skirt effect, and "always look at a girl's legs first." Naturally, that was a bad habit, since looking down means a lowered chest, a lowered head and body, and a generally depressed condition of mind (especially if the legs concerned are NOT beautiful or shapely).

It is a good thing, then, to attract men by the whole ensemble of grace and beauty, so constraining him to "look up" to seek his inspiration in the "light of her eyes"—maybe—or a smiling face, since, of course, we are all learning to smile more.

For the first time in the history of fashion, two distinct styles are being worn, side by side—the short and the long.

Short skirts have done much for us. They have helped women to emancipate themselves from the old heavy underwear of their grandmothers and mothers, for with short skirts we have found no use for the heavy woollies that would trail below our knees, burdening us with oppressive weight—all are unknown to us.

(Concluded on page 40.)



"Long," was the verdict then, but now—



—Mrs. Russell, like Morse, says "Long and short."

# Radio Equipment For The Realism in Radio Plays Optimists Entertain The Importance of Good Bidding in Bridge

**THE** historic isles of Greece are to be linked up with Athens and the mainland by wireless telephone and telegraph services, and for this purpose the following equipment has been ordered from a well-known British radio manufacturing firm. For duplex telephony and high-speed telegraphy three of the latest type of transmitters have been ordered.

A similar plant, but one intended for telegraphy only, is also to be installed for communication with shipping. The equipment of this station will also include a direction-finder for the assistance of navigation.

Radio Listeners' Guide, 1930 Edition.

Everywhere Available.

Dealers and Booksellers 2/6, posted 2/9.  
P.O. Box 1032, Wellington.

**THE** limit of realism has surely been achieved by the Austrian broadcasters who, in order to provide a convincing background to a radio play entitled "Vienna to Salzburg," installed a microphone in an actual railway compartment and broadcast the piece during a train journey between the two cities in question. However, it is usually found that in general the microphone is less sympathetic to "the real thing" than to sounds synthesised from drums, thunder-sheets, and the like.

There was a time when dialogue seemed likely to be sacrificed in their favour, but to-day our radio authors are more sparing of such aids to realism—wisely so, because whereas the occasional use of cleverly contrived sounds is surprisingly effective, too wholesale indulgence calls up, with an equal effectiveness, the vision of perspiring minions toiling at wind-machines and half-cocoanut shells.

**A** JOLLY Hour was provided for the children at 3YA on Wednesday evening (Uncle John's night), when the Christchurch Optimists' Club visited the studio and gave of their best for the little ones.

Nursery rhymes, songs, choruses, and little humorous tales and jokes were given in bright and breezy style, and the atmosphere of the studio bubbled with fun and laughter.

That the little listeners enjoyed it there is no doubt, and proof of this was given when telephone rings came through from various mothers. The Optimists themselves enjoyed it all immensely, and have promised "Aunt Pat" that they will make one or two return visits to 3YA this winter.

**WHEN** putting up a new aerial never allow kinks to form, but take the utmost care to guard against these, as they will develop into weak places when straightened out.

**A** BRIDGE talk for beginners was given from 1YA on April 23, to be the first of a series of four at weekly intervals. Unfortunately it was impossible to continue the series during the month of May. They will be recommenced on June 6, and the following brief summary of the first talk is printed here to refresh listeners' memories.

The first thing essential to good bridge is good bidding. Bridge is essentially a game of partners, and modern bridge has evolved a system of bidding which gives sound information to one's partner.

This system distinguishes between a free bid and a forced bid. The free bid is one made by a player without any other player having made a bid before him. The forced bid is any bid made by any player subsequent to the opening free bid. It is called forced because it is necessary to keep the auction open and so force the opponents up.

A free bid calls for a minimum of two quick tricks. The only cards or combination of cards that offer quick tricks in defence as well as attack are the ace (one trick), the ace king (two tricks) and the king queen (one trick). The king-jack combination is not a quick trick. The free bid is expected to inform the partner that the caller has a minimum of two quick tricks. This is the definite information conveyed to the partner.

Of course the beginner is not expected to call a free bid on the bare minimum, two quick tricks, but it is insisted that he shall not make a free bid on a less holding than two quick tricks. The forced bid, as its name implies, is not expected to guarantee any quick tricks, it merely offers partner a choice of the caller's best suit.

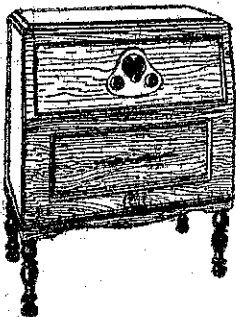
If you have six cards headed by the king-jack, do not call them on the first round. Say "No bid," and then call them on the second round. This will leave your partner in no doubt as to your meaning. He will know that you have a long suit of hearts without a top trick in them, and he will be able to base his subsequent calling on that knowledge.

The above remarks are a brief summary of the first lecture, which dealt with the free bid in a trump suit. The next talk, on June 6, will deal with the bidding in a no-trumper. In a later talk bridge problems will be set which will be published in the "Radio Record."

## Ingenious Combination Radio Talking Equipment

**TALKING** motion pictures may now be taken and displayed in the home with the aid of a compact equipment which includes a radio set. A gramophone-record is synchronised with the film so that the voices or other sounds are registered simultaneously with the taking of the picture, and are reproduced again in proper agreement with the reel. The radio can be played as an accompaniment to non-talking films.

## Instantaneous Success of the New "COURIER" Electrics



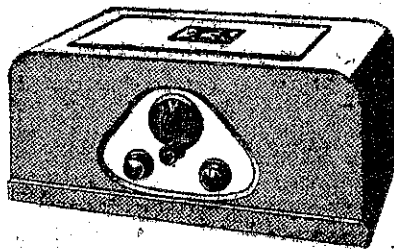
Illustrated above is the latest and finest of "Courier" productions—the "Jupiter" bureau model. Using Screen-Grid, Special Detector and two Audio Stages, the last being a Penthode. Changes from high or low-wave by the turn of a switch—no troublesome plug-in coils. A highly efficient circuit is used, giving exceptional power and volume, with a clear, natural tone through the latest type concealed moving coil speaker.

PRICE £46.

Although they have only been on the market a few years, the "Courier" radios have already made a firm impression.

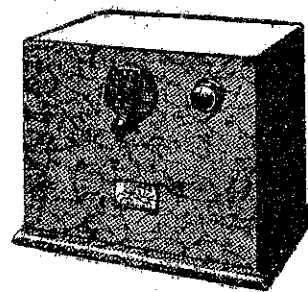
The instant appeal made by previous models has already been eclipsed by these latest model "Couriers." These new productions are all-electric sets, while some of them combine high and low-wave in the same receiver. Superior in every way as far as volume, tone, power and selectivity are concerned, "Courier" offers you a really high-priced set at a price within the reach of all.

On request, illustrated leaflets of the new Electric "Couriers" will be sent to you. Cut out the coupon and post it to-day.



The "JUPITER" Courier Table Model  
—High and Low-Wave.

Using Screened-grid, Special Detector and two Audio Stages, the last being a Penthode. High or low-wave by the turn of a switch. No plug-in coils. Highly efficient and excellent tone. Bronze finish metal cabinet. PRICE: Set and Valves £33.



The "STENTOR" Courier.  
3-valve A.C. Receiver. This receiver is not a local station receiver, as it is particularly selective, and a good distance getter on an efficient aerial. The "Stentor" uses a radically new screen-grid Detector, and two audio stages, the last being a power valve. A plug is provided, enabling the set to be used as a gramophone amplifier. PRICE: Set and valves, £29/19/-.

**"COURIER" ELECTRIC**  
"BRINGS NEWS FROM AFAR"

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POST THIS COUPON TO-DAY.

Please send me illustrated leaflets on the new "Courier" A.C. Electric Models.

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ADDRESS



# From the Other Man's Point of View

## Radio from Different Angles

By "CALLUP"

OR want of something to do, I picked up the "Record" and glanced through the "Mailbag" page. I was amused and interested, not by the individual views, but by the diversity when they were taken as a whole. They were remarkable, most of them literally tearing the other chap to pieces and convinced beyond a doubt that they themselves were right—and that gave me the inspiration. "From the Other



"The importance of co-operation cannot be too greatly stressed," says Mr. A. C. Tucker, president of the Auckland Radio Dealers' Association.

talkies or the remedies for unemployment, or some question of politics, religion, or science.

"Whether you like it or not this talk has been part of your education; and the education in which I am interested is largely education by discussion. This kind of education, as a W.E.A. leader said recently, is 'an adventure upon which a group of men and women are embarked together. For the educational ladder, up which the solitary student climbed alone, we tried to substitute the highway, where there was room for them to meet and march together.

"In place of the lecture patiently endured by the audience, the W.E.A. created the tutorial class, a co-operative effort to which every member brought his own contribution of experience.

"Now it is easy to see the immense contribution which broadcasting can make to this 'common adventure.' First is the value of the spoken word.

There are thousands of people who have little access to books, and few opportunities

*RADIO is ever stretching out and embracing what was once far beyond its sphere. It is becoming complex and vital to our age. Each new acquisition sees radio from a different angle—fundamentally its own, yet unmistakably coloured by the new influence. Each becomes a different part of the new whole and if this must function perfectly there must be complete harmony between the parts.*

of keeping abreast of what is being thought in the world. But they will listen to intelligent talk which puts them into touch with this larger world.

"This widens the field of work for such movements as the W.E.A., since listeners frequently go on to a serious study of the questions they have heard discussed over the air. But the greatest use for broadcasting in this aspect is through the formation of definite groups of listeners who are prepared to meet and discuss some series of talks on a particular subject, and keep in touch with the speaker all along by correspondence.

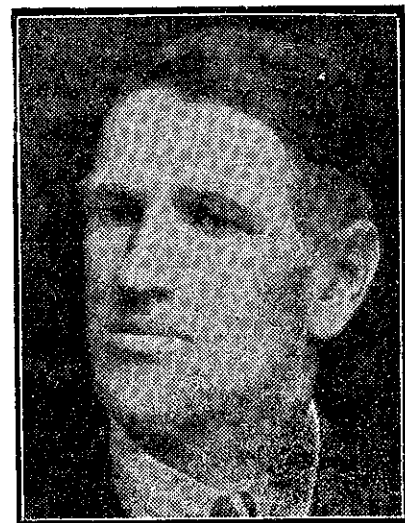
"It is this method which we are now trying to develop in the W.E.A., and through which we hope to 'meet' intellectually many who are beyond the range of ordinary W.E.A. activities."

GRAMOPHONE and radio have been much associated of late and I have wondered how the gramophone people are regarding the affinity. According to Mr. Karl Atkinson, who expresses his point of view in regard to radio, there are "gramo-fiends and gramophiles." These latter, among whom I may be numbered, are musical people who value the gramophone as a means of hearing good music, and not, like the gramo-fiend, because it is an easy instrument to make a tune with.

Mr. Atkinson is well qualified to express an opinion on radio on behalf of gramophone enthusiasts. His regular record recitals from 1YA are one of the most popular features on that station's programmes, and he is associated with a leading Auckland gramophone business. Moreover, he is a musician.

"Some days ago an old musical friend told me that wireless had some very bitter enemies. Had he added that those who are against wireless are almost sure to be against the gramophone, I would have believed him. However, the opponents of both these modern utilities are fast growing fewer. They are of a type that bob up serenely every time a new innovation is introduced. Die-hard Tories opposed popular education on the ground that we would soon become a nation of forgers; the same school fought humanitarian legislation and the anti-slavery movement because they thought such measures might interfere with the profits of industry. Humanised industry pays the best dividends to-day.

"The latest attack on wireless and the gramophone emanates from Sir Charles Beecham, who, despite his many fine broadcast concerts and imposing array of brilliant recordings, declares that 'wireless and the gramophone are the merest parasites on the musical body, and in the essential art of making music they have never given a farthing's worth of help.' He



Mr. M. M. Richmond, B.A., director of the W.E.A., Auckland, states that the talkies, travel, our arguments with our wives all are aspects of education.

Man's Point of View" would make a fine streamer across the page of a "Radio Record," so, picking out half a dozen people of interest in the radio world in these parts, I pestered them with the question: "What is your view on radio?" As I expected, each was different and most interesting.

WITH radio in its widest sense—as a factor of education—I saw Mr. N. M. Richmond, director of the W.E.A., Auckland.

"Education," he said, "to many people is a forbidding term, but I think that is because few people know what it means. Unless we are mentally dead we cannot stop learning so long as we have experience of life in all its phases.

Our daily work (unless it is mere routine), our hobbies, the novels we read, the plays we see, the talkies, travel, our arguments with our wives, all these things and many others are aspects of education.

"Suppose you meet a friend over a fireside and a pipe some winter evening, and enjoy a talk into the small hours on some topic or topics on which each of you is able to draw the other out—it may be the merits of gardening or mountaineering or football, the influence of the



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**Y**OU who have not yet given the British valve an opportunity of demonstrating its quality have been contenting yourself with something short of the best performance your set can give and denying yourself the knowledge of what radio really can mean.

Why? You must know, from all your experience, that British built products will give longer, better, and more economical service . . . will completely justify their purchase.

And in common with all British products, Osrham Valves set a standard of performance, long life, and efficiency outrivalling any other valve on the world's market.

If you have not yet used an Osrham Valve—Why? Have you the erroneous idea that your set can only function properly with the valves which were originally used in it . . . that you cannot substitute an Osrham of the right type for any valve in your set?

Away with false claims! Accept facts, supported by evidence, based on scientific truths, and backed by the word of a British Company. Use "Osrham."

Osrham Valves—British made—are adaptable to the requirements of any set. They'll do better anywhere. Change one valve and prove it . . . change them all and be convinced completely.

**MADE IN ENGLAND**  
Obtainable from all radio dealers.  
Ask for a Free Copy of the very  
useful little book—"The Osrham Valve  
Guide," detailing all Osrham Valves.

If your local dealer cannot supply the  
Osrham Valve you need, it will be  
sent direct, safe delivery guaranteed.  
Write to Osrham Valve Technical Dept.

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## From Different Angles

Concluded from page 3.

prophesies that the time is coming when broadcasting will fade to an insignificant position as far as music is concerned. In other words: 'Exit Beecham enter Chaos.'

"As a broadcasting gramophone lecture-recitalist in a distant dominion, my experience teaches me to go to the gramophone for music impossible to hear in any other way; that it educates the general public to a sense of values somewhat discomfiting to the superior musical persons who sneer at 'mechanical music'; that it is an educational factor with stupendous potentialities; and that its devotees are impatient of mediocrity, having tasted the joys of finished artistic performance.

"With all this to its credit can anyone logically refuse to recognise the fact that it is an almost indispensable adjunct to wireless, specially in a country of strictly limited musical talent?

For the last three months I have arranged (apart from the evening programmes) 1YA Brunswick studio programmes for every Tuesday afternoon, and Parlophone studio programmes for alternate Sunday afternoons, using upwards of 500 different items without repetition of a single number. With a list of 15,000 titles to cull from the standard gramophone record catalogues there is no need for monotony or lack of interest. The N.Z. Radio Broadcasting Coy. is following a proven policy in this respect, as the British Broadcasting Corporation pay records a handsome tribute in their liberal use. After all, for us in New Zealand, is it not better to have a broadcast recital of an opera from records than no opera at all?

My occasional contact with listeners convinces me that despite this latest "pill" from Beecham, it is in the best interests of the musical enlightenment of the public to continue providing the world's best music by the world's best musicians per medium of the gramophone and wireless.

**PROBABLY** the man who is most interested in radio is he who relies on it for livelihood, and into this class the dealer bulks largest. So I went to see one of the liveliest wires in Auckland, Mr. A. C. Tucker, president of the Auckland Radio Dealers' Association.

"It is absolutely essential that the radio dealers and the Radio Broadcasting Company work in with each other. The importance of this co-operation cannot be too greatly stressed."

Mr. Tucker particularly emphasised this point.

"I believe that the 'trade' can have a very decided influence on the progress of radio in this country, and our association is certainly doing all it can to help and foster radio here. The trouble and expense which we went to in connection with Rear-Admiral Byrd's broadcast to school children can be quoted as an example of our efforts. It is against our own interests to pour destructive criticism on the broadcasting authorities, but there are certain improvements in the service which we naturally desire.

"The most important, from our point of view, is the extension of the broadcasting hours. We would also like to see an increase in power from the local station.

"I suggest that, in view of the present large number of unemployed professional musicians, a good service would be done to the community if many of these were engaged for broadcasting. Listeners would appreciate new interpretations, and new numbers, and it would be helping a good cause.

"In my opinion the time has come for the establishment of a definite advisory board which would give the different interested parties more direct representation in the control of broadcasting in New Zealand. The R.B.C. has several times stated its willingness to co-operate in any effort to further the interests of broadcasting, and I suggest that one of the best ways they could do so would be by supporting such a committee.

"The committee should consist of representatives of the R.B.C., the Government, the "B" class stations, the listeners, and the dealers."

**I**N another issue I am going to relate other views that I have encountered. To conclude this part, I shall give you my impressions; I am sure you would like to hear them.

I used to consider radio merely a novel and wonderful form of entertainment. Like many other listeners I know I first listened because of the novelty and wonder of radio. The music and speech came in poorly—more often than not in those old days—the headphones were uncomfortable, sets were expensive and imperfect, but the fact that one could hear in one's own home speech or music uttered in a distant place unconnected by even a wire, intrigued me. I was entertained by listening, certainly, but the programmes in those days hardly deserve the credit for that. It was the fact that I was hearing, not what I was hearing, that entertained me.

This stage passed. The novelty wore off, and familiarity lessened my wonder, but I still listened. By then I had come to value the actual programmes as a form of entertainment. Naturally I did not find them perfect, but there were always some parts which I really enjoyed, or which brought something fresh into my life. Frankly, however, at this stage I still considered the gramophone superior to the wireless as a source of entertainment.

**I** Finally came the third and present stage. Now I value broadcasting not only as a means of pleasant entertainment, but as an almost necessary amenity in my home. Cleanliness may be next to godliness, but I believe that if I had to choose between a house with no wireless and one with no hot water service, I would take the latter and have my radio.

To me, now, then, radio means a concert chamber, theatre, and lecture hall in my own drawing room. More than that, it acts as a newspaper, an educationalist, and, most important of all, a homemaker.

Radio Listeners' Guide, 1930. Edition.

Dealers and Booksellers 2/6, posted 2/9.  
P.O. Box 1032, Wellington.

Available This Week.

## Children's Sessions

## From 1YA.

**TUESDAY, JUNE 3:** The King's Birthday, lots of boys' and girls' birthdays too, so Uncle Dave will have lots to say about birthdays. Duets and solos from Cousins Miriam and Dorothy.

**WEDNESDAY:** Uncle Tom, full of fun as usual, songs from Cousin Doreen, and sketches from Cousin Marie.

**THURSDAY:** An entertaining hour is assured this evening, for, as usual, there will be Peter Pan and, as well, the pupils of Miss Winthrop, with duets, trios and solos.

**FRIDAY:** Aunt Jean still away, so Nod in charge, and with him some of our boy singers whose voices are so sweet, Cousin Ivan and Cousin Jack.

**SATURDAY:** The Happy Hour is to be spent with Cinderella, who will have stories, catches and jokes. Cousin Betty will play the piano, and Cousin Dorothy will recite.

**SUNDAY:** Children's Song Service conducted by Uncle Leo and assisted by Mount Eden Presbyterian Sunday School.

## FROM 2YA.

**MONDAY, JUNE 2:**—Uncle Jeff is bringing Cousin Edna to-night, and she has arranged a most entertaining programme. There will be a playette called "The White Ponies," which cousin Amy has written. Two little pupils of Gordon Short will play pianoforte solos.

**TUESDAY:**—Uncle Jim has arranged to bring the little pupils of Isobel Halligan, who have prepared a play called "A Day in Flowerdom." We are also having patriotic songs and chorus work from the 2YA children's chorus.

**THURSDAY:**—Uncle George to-night, and Miss Marjorie King has arranged another of her excellent programmes with tiny wee tots performing.

**FRIDAY:**—Big Brother Jack and Robinson are having an animal party to-night, and all the animals from the Zoo have been cordially invited. There will be songs about "Sick Teddy Bear," "Furry Bear,"

## Merry England from 4YA

## Story of German's Famous Opera

**EDWARD GERMAN'S** popular light opera, "Merrie England," will be performed from 4YA next week. The opera is in two acts, the text being written by Basil Hood. It was first produced at the Savoy Theatre, London, on April 2, 1902.

## The Principal Characters are:—

Queen Elizabeth .....	Contralto
The Earl of Essex .....	Baritone
Sir Walter Raleigh .....	Tenor
Walter Wilkins, a player in Shakespeare's Company .....	Baritone
Long Tom and Big Ben, Royal Foresters .....	Baritones
A Tailor and a Baker .....	Tenors
A Tinker and a Butcher .....	Baritones
Miss Bessie Throckmorton, Maid-of-Honour to the Queen ..	Soprano
Jill-All-Along, a supposed Witch .....	Contralto
The May Queen .....	Soprano

The story of "Merrie England" is laid in the glorious days of Queen Elizabeth, who, together with those famous personages of her reign, the Earl of Essex and Sir Walter Raleigh, appeared in the opera, the scene of which is laid in the heart of mediaeval England, by the Thames near Windsor.

Act 1 opens to the strains of the May Day revels. The Queen of May and her supporters are chosen, and Raleigh, disguised as Robin Hood, appears on the scene. His lady love, Bessie Throckmorton, Maid-of-Honour to the Queen, comes forward to meet him. The Witch, Jill-All-Along, finds an acrostic which Raleigh has given to Bessie, and which she has lost. The Earl of Essex, to whom Jill brings the lost property, sees it addressed to Bessie, and believes that Queen Bess is the object of Raleigh's attentions. He shows the acrostic to the Queen, who is not displeased, until she hears from Raleigh's lips that the verses were intended for Bessie Throckmorton, whom he loves. In anger the Queen banishes Raleigh, orders Bessie into imprisonment, and has Jill-All-Along thrust within the castle walls to be burned for a witch.

In Act 2, the Queen goes hunting in Windsor Forest, where the forest folk give a performance for her entertainment. Essex causes the apparition of Hearn the Hunter to appear before the Queen, tradition having it that the ghost is seen only when the sovereign meditates a wrong. The Queen relents, and all are pardoned. The strains of Raleigh's and Bessie's wedding music, this delightful opera draws to a close.

"The New Zoo," "How the Elephant Got His Trunk," and "Bed-time at the Zoo," all sung by little cousins.

**SATURDAY:**—And to-night Uncle Toby thought he would like a Bird Evening, so he has invited all the birds of the air, and Cousin Hincorne is invited to give some bird imitations. "The Cuckoo" has already accepted our invitation.

**SUNDAY:**—The Children's Choir from the Terrace Congregational Church under the conductorship of Mr. Lankshear, with Uncle George in charge of the session to-night.

## (From 3YA.)

**MONDAY, JUNE 2:**—Scatterjoy will delight all with her little stories and talks, while the Merry Maids will sing songs of cheer.

**WEDNESDAY:**—To-night at the microphone will be nice Uncle John, who will be helped by the pupils from the Ferry Road Convent in music and song.

**THURSDAY:**—Ladybird will be fluttering about the microphone telling stories and singing songs, so Uncle Frank will not be alone.

**FRIDAY:**—Oh! Mr. Chuckle, are you here to-night? Of course he is, and the pupils of Mrs. Frye will make the studio a glad sight. So listen in and hear the clever little Competition winners.

## Swiss Radio

IT is announced that Switzerland is to have a "regional" broadcasting system, somewhat similar to that which is being instituted by the British Broadcasting Corporation, with three high-power stations—in the German, French and Italian-speaking sections of the country respectively—and smaller relay stations where required in the principal towns. The most powerful of the new stations, a 60 k.w. broadcasting transmitter, is to be erected at Munster, about twelve miles to the north-west of Lucerne. This station, working on 459 metres, will constitute the main "regional" station for German-speaking Switzerland, which is the largest of the three lingual sections of the country. To provide for crystal listeners in the towns, Marconi broadcasting stations of  $\frac{1}{2}$  k.w. aerial power are to be erected at Berne and Basle.

**SATURDAY:**—"Birdman" and "Aunt Pat," with a number of bright little pupils of Miss Cowan, will all combine to make this bedtime hour the jolliest of the week.

**SUNDAY:**—And then comes Sunday, our Children's Song Service, conducted by the Baptist Sunday School.

## "A Little Knowledge"

A KNOWLEDGE of radio led to the capture of a famous American ski-jumper and paved the way for his subsequent sentence, to be handed on May 20, for a murder committed last February at Sydney, Nova Scotia.

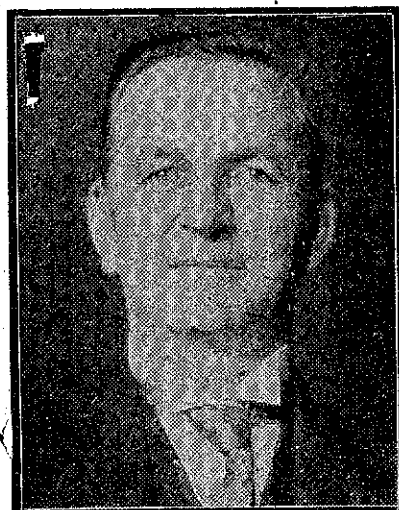
Upon leaving the hotel after committing the crime the murderer walked several miles from the city, later seeking shelter for the night at a lumber camp some miles distant. There he sat up during the evening with the lumberjacks, listening to the programme received by wireless from Sydney.

About midnight something went wrong with the receiving set, and the programme could no longer be heard. But the visitor knew something about wireless, and within a few minutes he repaired the set so that the programme was receivable once more. Hardly was it resumed, however, than the voice of the Chief of Police in Sydney, Nova Scotia, was heard broadcasting an accurate description of the visitor and stating that he was wanted on a charge of murder.

One of the lumberjacks, realising that the stranger in their midst was the wanted man, left the camp shortly after and telephoned to Sydney. Officers soon reached the scene, and by daybreak the murderer was safely locked up in the Sydney gaol, where he confessed.

## Amplifying Heart Beats

A NEW development in the radio field is the apparatus recently installed at the London University College Hospital. By means of this apparatus it is possible to amplify heart beats and still fainter sounds without disturbing the patient. The microphone, which is held in position by an elastic belt, is connected to a five-stage resistance capacity coupled amplifier, designed to cut off at 1000 cycles. This is connected in turn to a two-stage transformer-coupled amplifier, having low gain stages. Loudspeakers or headphones can be used, as desired. This apparatus has been found particularly successful in making the wanted sounds audible, while eliminating all extraneous noises.



Big Brother Jack, who is holding an animal party at 2YA on June 6.

—S. P. Andrew, photo.



Mrs. D. W. Stallard, contralto, who will present vocal items from 3YA shortly.

—Stephano Webb, photo.

# The New Zealand Radio Record

—AND—

## Electric Home Journal

(Incorporating the "Canterbury Radio Journal.")

P.O. BOX. 1032, WELLINGTON.

Published Weekly. Price 3d. Subscription Post Free in advance, 12s. 6d. per annum; booked, 15s.

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Advertisers are asked to note that alterations of advertisements should be in hand Friday of each week for insertion in the succeeding issue, printed Tuesday, bearing Friday's date. No responsibility is accepted for blocks remaining unclaimed three months after each insertion.

RADIO PUBLISHING COMPANY OF NEW ZEALAND, LTD.,  
P.O. Box 1032, WELLINGTON.

WELLINGTON, FRIDAY, MAY 30, 1930.

### 2YA AND THE SILENT NIGHT.

A STATEMENT has been put into circulation that a promise was given that the silent night would be abandoned this year by 2YA, and also that the hours of service would be extended. We are somewhat at a loss to account for the origin of this statement, and would appreciate information from those using it, as to their authority for their statement. As readers will understand, we are closely in touch with the position, and at this writing have no recollection of any promise of this nature having been given by anyone in authority. We have been sufficiently interested to endeavour to trace the matter back, and have searched our own files for the last six months for any possible basis for the statement being made. As far as we can see, the genesis of the idea would seem to lie in an editorial published by ourselves on December 20 last. In that editorial we discussed the growth of the Company's service, and pointed out that it had voluntarily expanded the hours of service to approximately four times those it had contracted to give. We went on to say: "Even yet the service is not perfect—nor, we imagine, will it ever be! There is still the silent night. There are still some hours not filled with broadcasting! So some demand extensions and more extensions. We join them in so far as the silent night is concerned. Listeners, now substantially won to the policy of sticking to the local station and not ranging far afield with its risk of static and distortion, would like that abandoned. This is a matter of economics, and we imagine that it will be the next major concession to be granted listeners. It will, of course, represent a definite extra cost in the items of operating and programme provision, but looking back on the advances made over the last twelve months, we strongly hope that the incoming twelve will see the abandonment of the silent night."

THAT expression of hope on our part would seem to have been construed as a definite promise that the silent night would be abandoned. It is, of course, quite apparent that it is not a promise. The decision as to the abandonment of the silent night lies entirely in the hands of the Radio Broadcasting Company. The "Radio Record"

endorses the hope of listeners that it will be possible for the Company to abandon the silent night and give continuity of evening service. That hope on our part, however, does not bind the Radio Broadcasting Company, which must cut its coat according to its cloth. From our knowledge of the Company, we appreciate to the full its preparedness to expand service as revenue permits, and we sincerely hope that the support of listeners will be sufficient to warrant the continuity of service in the comparatively near future.

### RADIO IN THE POLITICAL FIELD.

THE extent to which radio is now being used in both Britain and the United States to enable leading statesmen and politicians to make direct contact with their constituents and the people at large leads us to imagine that it will not be possible much longer for the innovation to be withheld from New Zealand. After Mr. Philip Snowden, the Chancellor of the Exchequer, delivered his Budget recently in the House of Commons, he took an early opportunity of appearing before the microphone at 2LO, and expounding to the whole of the listeners in the United Kingdom the salient points of his Budget. Similarly the American politicians at the recent Naval Conference, held in London, utilised to an extraordinary degree the radio service for conveying their impressions of the negotiations, and the possibilities of a successful outcome, to the American people. So marked indeed was their predilection for discoursing over the air to the American people that the Press of the United States felt constrained to enter an emphatic protest against what they termed being side-tracked in that fashion. The answer of the politicians was that the facts of the negotiations were supplied to the Press, and that their radio talks served but as a personal commentary upon those facts, just as the newspaper representatives were at liberty to comment in their own columns on the facts as given. Without entering into that argument, the point of moment is the manner in which an event of international importance was placed before the democracy by means of radio. Here in New Zealand the effort has been to preserve radio from the inroads of party politics. That objective may be commended in so far as minor matters are concerned, but in major matters we hold the view that radio offers such an advantage for conveying information to the people vitally concerned that our politicians and statesmen should, if they have faith in themselves and their cause, welcome the opportunity of utilising radio judiciously and intelligently for the information of the people. This privilege must be used with discrimination. So used the people would welcome it. Moreover, we think the time is speedily coming when they will demand it.

### Gathering Radio Statistics

#### American Public Spends Four Million Pounds

EFFORTS to discover the habits of average only about three people in radio listeners, in order to check up the response to radio advertising, is being made by an association of 150 national advertisers in the United States. A preliminary report, covering information derived from 31,000 calls on radio set-owners, has been issued. This book shows that the number of sets in operation in the area covered by the report during the evening hours is about 60 per cent. of the total, instead of 80 per cent., as usually claimed.

It has also been found that on the

per set, whereas the figures of 5 and 4.3 persons per set have usually been used by radio companies. The report states that there is no evidence of declining interest on the part of listeners. On the other hand, radio seems to be more firmly established in popular favour than ever, and in 1929 the sales of radio apparatus showed an 85 per cent. increase over the sales of 1928. It is computed that since the establishment of radio no less a sum than five hundred million pounds sterling has been spent by the general public on radio equipment.

## WHY?

Kingsford Smith uses Burgess Batteries. Commander Byrd uses Burgess. More Burgess Batteries are sold in New Zealand than any other make. Why?

## BURGESS RADIO BATTERIES

## Mullard

THE MASTER VALVE

Embodies all improvements  
known to Valve Manufacturers.



## Automatic Wireless

## Latest Distress Signal

THE mysterious disappearance of the lights of a small vessel off the Queensland coast one night lately and the resultant idea of a possible shipwreck, serves to emphasise the possibility of allaying anxiety in such a case by the latest development in ship's wireless.

Vessels of less than 1600 tons gross burden are not required to carry a wireless installation and within the past few years several coasters in this class have been lost off Australian coasts with considerable loss of life. In more than one instance they simply disappeared and days elapsed before anything was definitely known of their fate. To meet the requirements of such cases, the semi-Government organisation, Amalgamated Wireless, has produced an automatic wireless distress transmitter which has yielded remarkable results.

This transmitter is intended for use on vessels which are considered too small to carry a wireless operator. It is contained in a cabinet 8ft. 6in. by 15in. square and can be placed in the corner of the chartroom. If the ship is in danger any member of the crew, by operating a switch, causes the appliance to send out the international alarm signal, followed by the SOS and the name of the ship. In another half-minute an arrangement of letters can be manipulated which sends out also the position of the ship. The transmitter works from a battery and is thus independent of outside power. It will continue to repeat the signals for ten hours.

In tests applied by the Commonwealth Navigation Department authorities the signals from this transmitter were received by shipping and land stations on many occasions for distances greatly exceeding that claimed as the effective radius of the transmitter.

On the mechanical side the automatic wireless distress transmitter resembles a gramophone having a steel disc (corresponding to the record) with the name of the ship and the SOS cut permanently on it. The position has to be added and this occupies perhaps half a minute. The transmitter works automatically and the message despatched is simply the message on the disc.

In the case of the lights off the coast of Queensland, if a ship was actually sinking it would have been the work of a second to send out the SOS. As it happens, however, there are over 163 vessels in the inter-State Australian trade which are not fitted with any form of wireless at all.

Use Our Booking Offices in Advance

**S-O-S**

TRAVEL IN COMFORT BY  
CAR

WELLINGTON - PALMERSTON  
NEW PLYMOUTH

## Quality Broadcasts for New Zealand Listeners

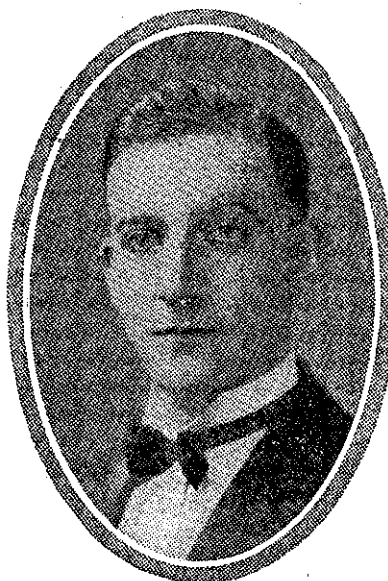
## Well Known Australian Artist to Broadcast from the YA's.

ENGAGED by the Broadcasting Company to perform at the YA stations, Mr. Barend Harris, of Sydney, will make his first two radio appearances in New Zealand at IYA next week.

Mr. Barend Harris is a basso of distinction and a well-known Australian broadcasting artist who has been heard frequently, especially from 3LO and 3AR, Melbourne, and 2GB, 2FC and 2BL, Sydney. He has excellent repertoire of songs in English, Russian and Italian. He is also the only singer in the Commonwealth who broadcasts Hebrew and Yiddish songs, and these are very interesting to listeners who have never heard anything like them before.

To many of his songs, especially those not sung in English, Mr. Harris makes interesting explanatory remarks. He is also a lecturer, having given talks on the air on the origin of Hebrew folk songs and on "Humoristics of the Stage." For twelve months he toured the different Australian States under the banner of J. C. Williamson Limited, and also with Union Theatres.

He has appeared as soloist in many productions, and in prologue for the Union Theatres. At present he is the bass soloist of the Great Synagogue Choir, Sydney. On Tuesday, June 3, and on Friday, June 6, he will appear at IYA. Of particular interest on his programmes will be Hebrew items sung in Yiddish. Two such items will be given each evening and to listeners and students of folk lore these should prove interesting. Other numbers to be sung by Mr. Harris on Tuesday evening will be "A Son of the Desert," and "Infelice," from "Ernani," sung in Italian, with explanatory remarks. On Friday he will sing "The Two Grenadiers" and "A Rose and You."



BAREND HARRIS.

## Children's Session Committees

THE 2YA Children's Session Advisory Committee met on May 13. There were present: Mr. L. Greenberg (chairman), Miss E. Bell (Girl Guides), Miss M. G. Thornton (Training College), Mr. B. Mabin (Boy Scouts), Brigadier Grey (Salvation Army), Mr. Campbell (Presbyterian Orphanage), Mr. J. Davis (Station Director), Mrs. Evans (C.S. Organiser).

At IYA on May 20 there was a meeting of the IYA Children's Session Advisory Committee, there being present: Rev. L. B. Busfield, in the chair (Sunday School Union), Mr. D. W. Faigan (Uncle Dave), Miss C. J. Flatt (National Council of Women), Miss R. Palmer (Children's Organiser at IYA), Mr. L. C. Barnes (Station Director at IYA).

In both instances very useful discussions on the work of the children's sessions ensued.

## Latest Motor-car Innovation

## Refreshments to Music

TEA with musical accompaniment can be enjoyed en route in the latest model of one of England's leading cars. The front seat has an unusually deep frame providing two large compartments at the rear. In one of these is a complete outfit for making and serving dainty teas.

In the other recess is a five-valve portable receiver. The set rests on a sprung platform, and is retained in position by a flag closing down over the handle, leaving the controls and loudspeaker exposed. Passengers are thus able to tune in stations while the car is in motion.

## 'Phone to New Zealand

## A Link To England

THE unqualified success of the wireless telephone service between Australia and Great Britain has undoubtedly shown New Zealand the need for a telephone service between that country and Australia. Mr. E. T. Fisk, managing director of Amalgamated Wireless, recently received official confirmation from New Zealand that the Dominion Government was taking active measures to inaugurate a service between the two countries.

Amalgamated Wireless has recently supplied the New Zealand Government with a 5-kilowatt transmitter for radio telegraphy, and the Government has lately ordered the balance of the modulating equipment necessary to enable the transmitter to be also used for telephony. The apparatus already supplied to the New Zealand Government, as well as the transmitting and receiving equipment used in connection with the Australian-Great Britain Radiophone Service, was entirely designed and manufactured in Australia. Similarly the modulating equipment now ordered by the Dominion Government will also be manufactured in that country.

Mr. Fisk could not vouch any information as to whether the New Zealand Government intended to install a direct wireless telephone service between the Dominion and Great Britain, but stated that the apparatus now ordered by the Dominion could be used in conjunction with the Sydney equipment to communicate by telephone to London. He was of the opinion, however, that a direct service would be preferable when wireless telephone service between the enlarge the scope of the service.

## A Lonely Island

## Radio Appreciated

EVER since radio has been established on Lord Howe Island, which lies in the Southern Pacific some 420 miles from Sydney, its inhabitants have been keen listeners to the Australian stations, but until June, 1929, their only means of communication with the outside world was the six-weekly visits of the steamer Makambo. Lately a transmitting station has been erected on the island, and so popular has the station become that every month about 250 messages pass to and from the island and the Sydney radio station.

The equipment consists of a 500-watt short and long wave I.C.W. transmitter with engine alternator and exciter. It is housed in a little bungalow overlooking the lagoon, and three times a day is in communication with Sydney. Curiously enough, the operator is a native of Lord Howe Island. He trained in the Marconi School of Wireless, joined Amalgamated Wireless's staff in 1927, spent two and a half years at sea, and then felt the urge to go back to the island paradise where the sun is always shining and cold weather is unknown. He volunteered when the new station was established, and is now happy.

# With GRAMOPHONE and RADIO

BY "B NATURAL"

## Records of the Week

WITH the broadcast of "The Dream of Gerontius" from 3YA next week, it is interesting to note that there are some fine recordings of this renowned work. It has aptly been described the "finest of its kind," and is one of those works that convince us that the age of the creators of music is not yet past. When presented in Christchurch some 200 will participate. It is recorded on both H.M.V. and Columbia by some of the best known combinations of artists. The Columbia version is recorded on 7308 and 9. The principals are Dame Clara Butt and Maurice d'Oisly, supported in chorus by the Chorus Anglicans and New Queen's Hall Orchestra. This combination alone speaks for a meritorious performance, and when it is conducted by Sir Henry Wood, master conductor of the New Queen's Hall Orchestra, an outstanding rendition is ensured. The full, rich voices of the principals, with the background of the large choir, makes the performance one of undoubted merit. One cannot fail to appreciate the clear enunciation of both soloists, particularly the contralto, as her voice descends into lower registers. H.M.V. chooses different excerpts, and the Hereford Festival Choir records them on D1382, D1350, D1348.

### The Keys of Heaven.

THIS popular duet, which will be sung at 1YA on June 1, has been made popular by Dame Clara Butt and Kennerley Rumford, who have recorded for Columbia on 7300. This very old favourite, known almost by everyone, probably better by the refrain,

"Madame will you walk and talk with me," is a duet set to music, and the interpretation given by these two well-known artists leaves nothing to be desired. Every word is clear, and the air delightfully rendered—a perfect recording.

Merrie England.

EXCERPTS from this famous light opera will be presented at 4YA next week by the Dunedin Choral



PROFESSOR ODDONE SAVINI  
the noted conductor of the Christchurch Orchestral Society.

—Photo, Stefano Webb.

Society. The recordings of the work are many—it is fully recorded by H.M.V. on D18 to 28, and in Columbia 02804. The latter work is a band selection played by H.M. Grenadier

# Sound Made Solid

## How Music is Recorded

IN our quarter of the world it is difficult to get first-hand information on how records are made. That it is an involved and interesting process is certain—but how? In an article in a recent number of the "Wireless Magazine," Mr. Kenneth Ulyett tells how he went to a recording studio and what he saw there. We shall let him tell his own story:—

THIS story of a record, so far as I am concerned, is a personal one, inasmuch as a few days ago I went to the studios and recording rooms of a prominent gramophone record concern, and saw records made, and effected a recording myself.

### Trial Records.

TO begin absolutely at the beginning, I was asked some time ago to make a trial recording of a few piano solos (a hobby of mine) for the Metropole people, and, anxious to compare the making of a record with the making of a broadcast programme, an appointment was made for a time when some well-known broadcasters would be recording.

The main room is draped with thick, cottonish grey-colour material, the draping extending practically to the full height of the walls. Across the ceiling run cords along which further draping can be drawn by means of a system of wires and pulleys.

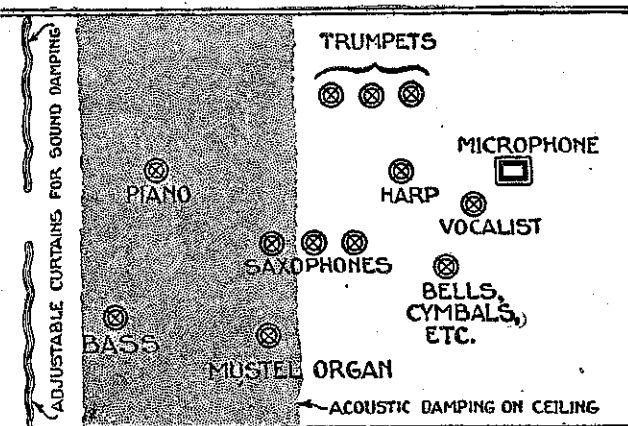
In this way the degree of echo can be controlled, for the actual roof is a good deal higher than the ceiling draping, and when this is pulled right back, the effective height of the room is increased. Heavy matting covers the floor.

The sound of a piano being played in any studio such as this (and, strangely, more noticeably in a gramophone studio than in a B.B.C. studio) always reminds me of a garden party, or an outdoor concert at the seaside!

It is not so much that there is a complete absence of echo, but rather that the echo period is so different from normal that one immediately notices the unusual effect.

### Rather Disturbing.

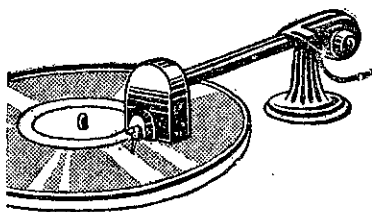
TO performers accustomed to ordinary work this, frankly, is rather disturbing. Of course, recording sys-



The arrangement of the personnel of a jazz orchestra when recording. This is a most important factor, and often means the difference between success and failure.

## Get Unequalled Reproduction at an absurd Price

### PACENT PHONOVOX PICK-UP



Model 124A de Luxe, fitted with a counter-balanced tone arm, that ensures perfect reproduction. Special adaptor provided enables this model to be used for either A.C. or battery sets, and, on account of its special construction, the Patent Pick-up will take fibre needles without loss of volume. Fitting the Phonovox to your set requires only a few minutes. ....PRICE £2

The counter-balanced tone arm is shown in the above illustration of the Model 124A De Luxe. Ask your nearest agent for a demonstration.

Wholesale Distributors:

**BOND & BOND LTD.**  
AUCKLAND.

THE main Metropole studio is equipped in like fashion. Indeed, in view of the fact that modern gramophone records are almost invariably electrically recorded, it is inevitable that the studio arrangements and the whole procedure should closely resemble broadcast practice. And so I found it.

Guards Regimental Band, conducted by Captain George Miller. The first selection has a live swinging movement led by cornet and trumpet. The tempo changes and the cornet takes up the air strongly supported by the brasses. On the next change the trombone takes up the air with the cornets merrily playing in the upper registers, and the brasses subdued filling in the body. The second side opens with a dancing cornet solo, which leads up to a crescendo in which all instruments participate. Then the trombone leads, leaving the cornet and trumpets swinging up and down in the background. Then all come into unison to give the air the fullest rendition, yet they separate again to unite in the finale. A really fine record.

tems differ, and one may need more echo than others.

But I noticed recently, when at the Blattner talking-film and colour-film studios that, although one of the glass rooms is entirely padded with thick felt, and ventilation has to be carried out with enormous motor-driven fans, the effect is entirely different. There, in the film studio, there is a deathly stillness and quite an appreciable echo.

When preparing broadcast programmes the timing does not have to be accurate to seconds; but it has to be done several weeks in advance; just the reverse is the case with gramophone recording, however.

I played through one or two pieces, and each was accurately timed with a stop-watch. Then the duration was checked with that of standard ten and twelve-inch records, both of which have, for commercial and manufacturing reasons, a definite maximum and minimum time limit.

### Little Time Latitude.

THERE is, unfortunately, not a great deal of latitude; this is one of the

objections to the present disc records. Frequently cuts or repeats have to be made in music (particularly dance music) in order to comply with the time limits. The tempo of playing, too, has to be varied in order to make up for slight deficiencies.

This work often occupies a deal of time, and the Metropole folk—in common with all other gramophone companies—employ several "tame" musicians to arrange scores where vitally necessary, to comply with the commercial time limits!

#### Repeats and Cuts.

**KNOWING** this, play one or two records over on your gramo-radio outfit, and see if you can detect in what way repeats or cuts have been made to get the piece into the allotted time. Ten to one you won't be able to detect any snags, for the work has to be done skilfully. Records are not elastic.

The outside diameter is standard, for ten and twelve inch, the width of groove is standard, and the inner diameter is reasonably standard. In one make of record the inner diameter is always constant, too, in order that the self-stop mechanism shall function automatically without the need for separating setting for each record.

Well, to cut a long story short, the time test of my little playings was completed and then the engineers appeared on the scene, carrying the microphone, a complicated-looking microphone stand, and a bank of dry batteries for the microphone excitation.

The "mike" was hung up in situ, the batteries were connected up, and a length of cable was taken to a plug outside the door of the "holy of holies"—the room containing the recording apparatus.

#### Entrance "Verboten."

**ENTRANCE** to this room is absolutely verboten while a recording is in progress. And, incidentally, it is entirely sound-insulated from the studio, so that no direct sound can enter which might upset the delicate "wax."

A "wax"—the master blank record about to be engraved—was placed on to the "stone," the "cutter" was held ready, and the "juice" turned on. Here we seem to be delving into technicalities; let me explain.

The "wax" is a soft, round composition cake, about an inch thick in most cases, and the stone is the rigidly-supported turntable which drives

it, similar in appearance to an ordinary electric gramophone.

The sole difference is that the stone turns at an absolutely constant rate, and the whole mounting is rigid—in some instances supported on concrete blocks and iron frames—so that no vibration can alter the speed of rotation or upset the setting of the wax.

The cutter is a kind of pick-up working backwards! It is operated by the microphone current, after amplification, and the armature supports a stylus which engraves the wave form in the wax. Usually the cutter armature does not vibrate freely, but is very heavily damped with rubber—much more so than the most heavily-damped pick-ups on the market.

### Rugby Broadcast From Masterton

**MR. W. D. ANSELL**, of Masterton, advises that his station **2ZD**, working on **254 metres**, will broadcast the match, **Britain versus Wairarapa and Bush**, from Masterton on Saturday afternoon next, **May 31**. The station will go on the air from **2 o'clock with music**. The description of the match will be undertaken by **Mr. R. J. MacKenzie**.

**Station 2AX**, Palmerston North, worked by **Mr. Kyle**, will attempt to pick up the broadcast by **2ZD** and rebroadcast on **80 metres**.

Generally the stylus is mechanically connected to a long rubber "buffer" which it has to twist slightly as it vibrates. This damping can be accurately measured, and, what is more important, can be adjusted for each recording to be made.

The amplifier used, in the case of the Metropole apparatus which I saw, never includes more than three R.C. stages. With all three in use it is possible to pick-up and record a whisper at the far end of the studio! Two stages are usually ample, and a most efficient volume control is fitted at which an operator sits all the time a record is being made.

Resistance coupling is used between the valves, although iron is present in the microphone and stylus coupling.

#### Indicating Light.

**FOR** my part, I sat ready to play, heard the bell indicating silence, and watched for the indicating light which is the signal to start.

Simultaneous with the appearance of this light, as I found out afterward, other lights come on in the building, and particularly outside the studio door. A careless person barging into the studio with an ill-chosen remark would spoil a recording, and "waxes"—and engineers' time—are expensive! But more of this anon.

## Recording for the Gramophone

(Continued from previous page.)

I completed my session. More I will not say, except to emphasise the fact that, in my opinion, once one gets accustomed to the stillness of the studio, the effect is beneficial.

It is just the same with broadcasting. I think any artist who has a real art in his work will learn to appreciate the absolute privacy and "aloneness" of the draped studio. It is uncanny at first, but a great help when one gets used to it.

A well-known dance band was next to make a few records, and, anxious to see how other folk underwent the ordeal, I waited through the next session.

#### Making Comparisons.

**THE** band was one well known to listeners, and it is not long since I saw a very similar combination performing at Savoy Hill. Therefore I was able to make comparisons regarding recording conditions.

Let me say here, that the "high-browness" of the B.B.C. must extend to its artists, for very often they turn up in full evening dress! But this band at the studio consisted of gentlemen in lounge suits, gentlemen in plus-fours, and—later, when work became strenuous, gentlemen in shirt sleeves!

This may sound irrelevant, but surely a man can give of his best when he is most comfortable. The B.B.C. might note this.

#### Recording Formation.

**AN** accompanying sketch shows how the combination was arranged, and those who know something of ordinary dance band formation (and who does not nowadays?) will see how the microphone has to be pandered to. Note the harp, which was used chiefly for accompanying vocalists. It gives a brilliant tone well suited to microphone recording.

Before electrical recording came into vogue it was even more difficult to ensure an even recording from all instruments. A large trumpet projected from one side of the studio and the folk at the outer ring of the orchestra had to sit on high stools—sometimes facing away from the trumpet!

The "mike" places the greatest reliance on distance. For instance, at a given cue, the vocalist stood up and almost cuddled the microphone, and sang his chorus. From where I was sitting, just outside the orchestra circle, he was almost inaudible, and yet, when we heard a "play-back" his voice came out with the accompaniment in the proper proportion.

#### Use of "Play-backs."

**A** "PLAY-BACK," as you will gather from the name, is simply a rapid reproduction of the recording. The Metropole people have a system whereby a play-back can be made almost instantaneously, and this is a great advantage, because if for any reason there is doubt as to a recording being done satisfactorily, it can be played over, through an amplifier and a cone-type speaker, and a check made.

This is always done in a first recording, though when a band has been "balanced up" properly the play-back is sometimes considered to take up too much time. Also, the members of the

band fidget uneasily on their chairs while listening to the ghosts of their former selves!

The play-back is really rather a poor reproduction, and it is used only as a guide, and not as an accurate criterion of quality! Artists always have to be told, in diplomatic fashion, that they "really don't sound like the play-back!"

What a pity that the B.B.C. cannot offer artists a "play-back" of their broadcast!

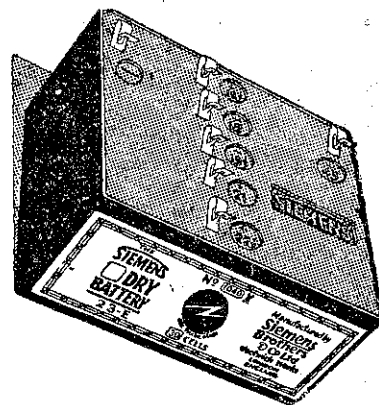
Knowing the artifices which have to be employed in order to get the best effect from a band when recording, it is really very fortunate that things do not go wrong in broadcasting, where, of course, one can't "do it again!"

In this connection, as I have not told you the name of the band, I can tell of the following rather amusing little incident.

One of the pieces played needed a fair amount of playing and re-playing to get the right effect. And when all the members of the orchestra were itching to get on to the next piece a final recording was made. Just at the end—in the last bar, in fact, one of the players sitting close to the microphone accidentally touched a wrong string.

**THE** last chord sounded, and with a sigh of relief the unlucky player said—well, just what you might have said! The warning light was still on, and his little piece of blasphemy was faithfully recorded at the end of the piece.

So they had to do it again!



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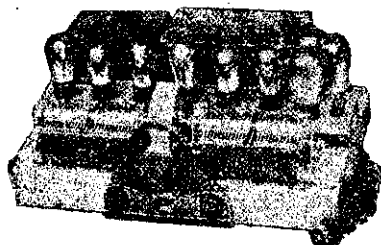
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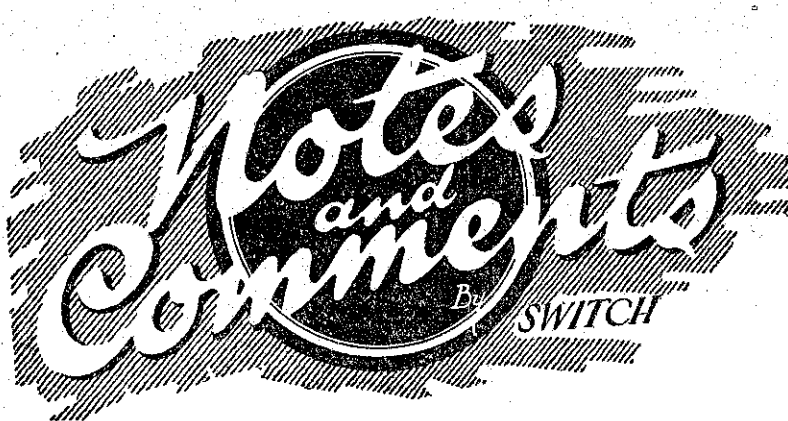
ON a recent evening the writer heard a one-time popular vaudeville vocalist, Miss Stella Ranger, singing at one of the Australian broadcast stations. Several years ago Miss Ranger paid several visits to Wellington on a vaudeville circuit.

"OFF-SIDE" (New Plymouth) writes asking what has become of the widely-reported invention of a static-eliminator devised by somebody in the South Island. "Switch" can only echo the query, "What has become of it?"

AN all-electric set was submitted to "Switch" last week for examination as the owner was anxious to learn why it had not been performing up to standard on that night. As it happened, owing to exceptional weather conditions across the Tasman the Australian stations seemed to be blanketed. The New Zealand stations, on the other hand, were coming in with excellent volume. The owner, being a beginner, was disposed to blame his set because it was weak on the Australian stations. The following evening, however, brought a vast improvement in reception, and the owner realised his previous mistake.

"DISC" (Newtown) has asked "Switch" why he did not envy the official who compiles the dinner music session, as expressed in the writer's notes recently. The main difficulty is the limited amount of suitable music issued by the record manufacturers. The type of music is distinctive, and instrumental numbers are exclusively desirable. Then again dance music is not the class required. When it is necessary to arrange a different programme night after night the problem becomes a serious one.

A LISTENER in an area of Wellington near Upper Willis Street informs "Switch" that he is pestered with interference from some electrical source in his vicinity. From the listener's description of the noise "Switch" suggests that the source is a



private violet ray apparatus. This type of apparatus can interfere with a sensitive set up to a distance of 200 yards, if the listener is reaching for outside stations.

SCARCELY a night passes at the studio of 2YA, Wellington, without listeners ringing up to ascertain whether the station is on the air, when as a matter of fact transmission is in full swing. This would seem to indicate that trouble with receiving sets is fairly frequent. One listener suggested to "Switch" that the majority of those telephone inquiries come from owners of "home-made" crystal sets.

FROM what "Switch" can gather, the description of the British v. Wanganui football match was an excellent example of good announcing. As an exponent of verbatim description it would be hard to find the announcer's equal. Unfortunately, at times, he raised his voice too high in pitch, and thus listeners found some of his comments somewhat blurred.

AFTER listening to the broadcast description of the British v. Wanganui football match, "Switch" has some constructive criticism to offer on the subject of football descriptions. The score should be announced fre-

quently. Whenever possible the territory in which the ball is should be mentioned. It is of little use to say "the ball has gone out at the twenty-five mark." The announcer should always state whose "twenty-five" it is. Even when the ball has crossed the half-way line it should be stated in whose territory the ball is. It is also most important for the announcer not to raise his voice to a high pitch. A shrill voice becomes incoherent, while a deep-pitched voice carries splendidly.

THE convenience and efficiency of broadcasting as a means of disseminating news was much appreciated by the public of Wellington during the

callers cordially, and show them around. Listeners from distant places always express surprise at the spaciousness of the premises and the artistic furnishings.

AN unusual item was contributed during the children's session at 2YA, Wellington, on Thursday evening, May 22, when a young lady about 16 years of age performed a Lancashire clog dance before the microphone. A small boarded "floor" was placed about five feet from the microphone which was about five feet above the floor. The "cousin's" smart stepping was heard clearly over the air. The writer has only once previously heard a clog-dance broadcast, and on that occasion it was from a Sydney station.

FADING is a natural phenomenon which radio scientists have so far not been able to overcome. Any station at a distance of over a hundred miles is liable to fade at night-time. This fading does not occur during daylight, and therefore Wellington listeners find reception of 3YA, Christchurch, just about perfect during the afternoons. Wednesday night, May 22, was somewhat freakish so far as reception in Wellington of 3YA was concerned. The Christchurch station came in with tremendous volume, almost without the slightest trace of fading. A cold southerly was raging with heavy showers.

DON'T worry your brains about trying to invent something new in wireless," was the advice given by Mr. E. T. Fisk, managing director of Amalgamated Wireless (Australasia) Ltd., in Melbourne, when presenting the prizes to the successful boy crystal set-builders in the competition recently conducted. "Rather try to improve existing crystal receivers," he continued. "Try to make them more selective without the sacrifice of volume."

HERE'S fun! In the past any listener who chose to vent his disapproval of a broadcasting item or of a whole broadcast programme, has been free to write to the Press or the broadcasting companies, or to tell his friends and to have it all his own way. The Sydney office of the Australian Broadcasting Company has now instituted a counter-attack, and on Wednesday evenings Mr. Frank Hanson has a few minutes from 2FC to reply to criticism that has been received either at the studio or through the newspapers. Mr. Hanson finds that for every listener who complains that there is too much jazz, he can quote another who thinks there is not enough, and the person who wants more (or less) classical music is about balanced by the one who wants just the opposite. He has pointed out these things to listeners, and the session is certainly interesting.

WHEN the chief Commonwealth radio inspector returned to Melbourne recently from his visit to Rockhampton, Queensland, it was announced that the new station for Rockhampton would probably be in working order in six months' time. Preparations are steadily progressing, and Christmas will see it on the air. This is one of the new stations Mr. Keith Thow, of Wellington, has gone to Australia to install. As it will have an aerial power of 2000 watts, it should be heard by many New Zealanders.

### Australian Reception

FOR the guidance of those who wish to check their reception of the Australian stations, "Switch" prepares a weekly table showing the average relative strengths with which he has obtained reception at 11.30 p.m. during the past week:—

2BL, Sydney .....	9 to 10
2FC, Sydney .....	8 to 9
4QG, Brisbane .....	6 to 7
2UE, Sydney .....	5 to 6
3LO, Melbourne .....	5 to 6
3DB, Melbourne .....	4 to 5
2GB, Sydney .....	4 to 5
3UZ, Melbourne .....	3 to 4
3AR, Melbourne .....	3 to 4
5CL, Adelaide .....	2
2KY, Sydney .....	1½

The above figures are the points assessed, with 10 as the maximum. They indicate a wide variation in signal strength due to weak reception about the middle of last week.

relay of the description of the British v. Wanganui football match at Wanganui. Crowds assembled around the radio dealers' doorways to listen to the description of the game from the loud-speakers. It was a splendid advertisement for Rugby and for radio.

TO counteract the pessimistic spirit rife in Australia, the Australian Broadcasting Company has arranged for gloom-lifting talks to be broadcast from their stations. Gloom is infectious, and many people become unnecessarily obsessed with fears for the future, a state of mind which is bad for trade in general.

VISITORS to Wellington frequently call in to inspect the studios of 2YA. Mr. J. Davies, the station director, and members of his staff greet

## Sovereign's Birthday, 1930!

### CHEAP RAILWAY FARES

Holiday excursion fares will be in operation—from and to all stations in New Zealand—from May 30 to June 3. Tickets will be available for return until June 14.

Book your Holiday Trip Now at any Railway Booking Office or Agency.



## Stations Identified

TO anyone who heard a station close on 2YB's frequency, Saturday night (17th), on approx. 1250-1260 kilocycles (240 metres), from about 7.35 p.m. till 8.35 p.m., the following is given:—It was ZLIFT (80 metres and various), giving a test transmission on various waves, and operating from 64 Hepburn St., Auckland, on a power of 14 watts. He announced several times that he was on 150 metres, but as I worked it out at about 240 metres, I am inclined to think a mistake occurred somewhere. Various points about his transmitter were given. He was heard again from 11.5 p.m. till 11.30 p.m. This is probably the station heard by "Priess," Southbridge, on March 26, as call very much resembles 1ZC and 1ZP, though it was usually given with ZL.—Arthur E. Allen (Avondale.)

IN your last issue "Priess," Southbridge, asked for the address of 1ZC or 1ZP, Auckland. This station is 1ZB, La Gloria Gramophone Co., Auckland, 24 watts, 275 metres (1091 kilocycles).—"Atmospherics" (Carterton.)

## Identification Wanted

WITH the advent of a few evenings of comparative freedom of static, DX, work has been much easier, the result being I have been able to log a few more stations. These include WCCO, KMTR, WSB, KOIN, 2ZP, and KMO. 2ZP, which I logged May 14, was rather difficult to hold, on account of continued fading. 2ZR was heard again May 10, also 17. Apart from the stations identified, I have a list of unidentified stations which were heard, strong enough to get a good list of items, but not the call signs. Identification of the following would be greatly appreciated.

Kilocycles 560 (535 metres), May 14, at 7.30 p.m.; May 15, at 7.50 p.m.; May 16, at 7.30 p.m., on dance items, songs, etc., at fair speaker; announcements in American, too weak to decipher. Is it KFEQ, Montana? Kilocycles 900, about (333 metres), after 1YA closed down, Wednesday, 14, at 10.1 p.m.

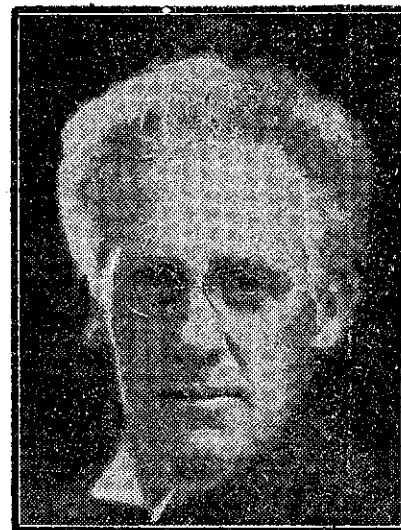
Kilocycles 1310-1320 (228 metres), May 14, from 8.40 p.m. to 10.40 p.m. On musical items, wave-length wandering and bad fading, gave the National Anthem at 10.40 p.m., so I conclude it is a New Zealand station. Heard also May 17 at 8 p.m., very weak.

Kilocycles 660 (454 metres), just below 4YA, Monday, 12th, 6.35 p.m. to 6.40 p.m., when disappeared. Musical items at R4. Also on 970 kilocycles (310 metres), a station was heard on Friday, May 16, from 3.35 p.m. till 6.45 p.m., when 2GB was heard close on it. On May 12 I heard the announcer at KFE, Los Angeles, say that it was that station's 960th night on the air. They must be counting the days for a celebration on the 1000th night. Re 6WF being heard, since I mentioned it in "Radio Record" about March 14, this station has come in regularly, except during periods of interference.—Arthur E. Allen (Avondale.)

IS there such a station as KDME, as that is what I took to be the call of an American station which I picked up at 6.45 to-night (16/5/30). Wave-

length was approx. 232 metres (1293 k.c.), and items, which were gramophone records, included "Sally of My Dreams," "Jeannine, I Dream of Lilac Time."

Also, has anyone solved the mystery yet of VJM, which is often on the air



MR. CYRIL TOWSEY,  
a noted Auckland pianist. He will be heard in pianoforte solos from 1YA on the evening of June 4.  
—S. P. Andrew, photo.

lately calling VAM and Melbourne Radio? This station goes off the air very abruptly, only to reappear a few minutes later, and repeat the same message, which usually includes the inquiry of how he is being received. Often he is heard for at least half an hour. He is received here at excellent loud-speaker strength.—"Fada" (Blenheim.)

[Our latest list does not disclose a station KDMF.—Ed.]

SINCE last writing I have identified one of the stations I inquired about in your issue of May 16. It is KOA, Denver, Colorado. In addition, I have added a few more stations to my log. On Sunday, 11/5/30, I picked up WFAA, Dallas, Texas, working on 800 k.c.s. (374 metres) with a power of 50 k.w. I heard them for about an hour when they were broadcasting an R.K.O. programme. I sent them a report. Just before 7.30 p.m. the same night I heard K.T.M., Santa Monica, Los Angeles. Both have been heard since.

On about 395 metres (760 k.c.) I heard on Friday night at about 11 p.m. what I took to be a Jap. It was broadcasting a play as several voices could be heard speaking at times. What station would this be? It was somewhere near 50L's wave. This evening, between 7.25 and 7.40 o'clock, on about 500 metres (600 k.c.), I heard a station at good strength. Items played

## THE D.X. CLUB

## Views and News.

were:—7.25: "Painting the Clouds with Sunshine." 7.28: "Tiptoe Through the Tulips." 7.31: Piano medley, which included "My Blue Heaven," "Ramona" and "Jeannine, I Dream of Lilac Time." There were other pieces that I did not recognise. Is this 2ZR, Wanganui?

"Sonora," in the issue of May 16, mentions KZRM and also that he received it on the broadcast band. I would be pleased if he could mention at what time he received it as I would like to try to add it to my log. I have now received 47 stations on my five-valve set. This includes 14 Americans and the unidentified Jap, also the station on 500 metres.—L. R. Arnold (Tadmor).

CAN any member of the D.X. Club inform me which American station broadcasts on 1070 k.c. (280 metres)? This evening (16/5/30) he signed off giving frequency — and address as "Corner of 101 St. St. —" One of the items heard was "Roll, Roll, Rolling Along." All I caught of call was, I think, WT —. Static drowned the rest. He gave time as 1.20 a.m. eastern S.T. Would this be WTIC, Hartford, Connecticut? I would like to get verification if I can locate station? I also logged KGM, Waikiki, and KGU, Honolulu, KFI, and KMOX this evening. KFCX can be depended on to be not less than R4 almost any evening, and to-night was easily RS.—E. W. Anglesey (Tadmor).

## DX Topics

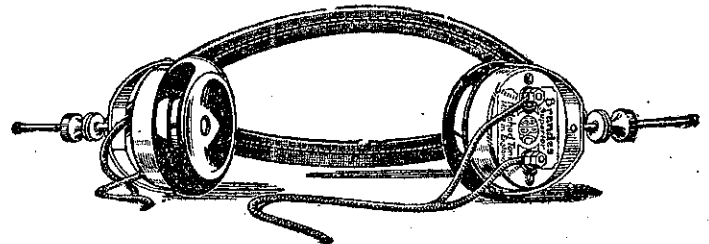
I LOGGED a new station on 1320 k.c. (227 metres) at 6.15 p.m. with the call KGMB, Honolulu, Hawaii, at R8. JQAK on 710 k.c. (422 metres) on May 12 at 10.15 p.m. The call sounded like J2AK, and I presume it is a Chinese station. This might be the station heard by Mr. Allen. KFOX was heard at 10.15 p.m. and signed off at 10.30 p.m. with "Three O'Clock in the Morning," a waltz. Volume was greater than that from 2YA. Also KGU, Honolulu, can be heard at great strength any evening. They sign off at 7.30 p.m., announcing power as 1000 watts and wavelength as 940 k.c. (319 metres). I heard a station on 1120 k.c. (268 metres) with a call like KMX or KGX. Can anyone identify it? KZRM, Manila, comes on well on 485 metres (620 kilocycles).—S. Ellis (Okato). [JQAK, Darlen, Japan, operates on 395 metres, 760 kilocycles.—Ed.]

RECEPTION has been so good during the last week that I think the following notes on some of the American and Japanese stations may be of interest to readers:—On Monday, May 19, at 9.35 p.m., JOHK was broadcasting a lecture in English on the seasons of the year. The lecture ran thus: "Spring first season, it is warm," then it was repeated presumably in Japanese, then in English. After spring comes summer, second season, then it is very hot," again in Japanese, then in English, "After summer comes autumn, then it is not hot any more," and so on through the seasons, the announcer finishing up with "Good-bye, everybody," in English. Again on Wednesday, May 21, the same station was broadcasting at 10.30 p.m. an address to the people of Japan by a member. (Continued on page 12.)

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## DX Topics

(Concluded from page 11.)

ber of the Indian team that has just completed a tour of Japan, thanking them for the hospitality shown the visitors and assuring them of as good a reception if they came to India. This was also spoken in English.

On Monday, May 19, station KGO put over a very fine concert by the National Broadcasting Company's "Musical Musketeers" signing off at two minutes past midnight, Pacific standard time (7.32 p.m. here).

On Tuesday, May 13, KFOX did not sign off till 10.12 p.m. (our time), while other stations that came over well during the week, all being well

received on the loudspeaker, were KHL, 333 metres; 900 kc.; KTM, 384 metres, 781 k.c.; KPO, 440 metres, 680 kc.; KFI, 470 metres, 635 k.c.; KFSD; 500 metres, 600 kc. I have a five-valve commercially-built battery set using five separate earths, and have just raised my aerial to 50 feet and lengthened it to 160 feet. I find that the difference it made to reception of distant stations has made it well worth while making the alterations.—"Vogel-town" (New Plymouth).

## Identification Wanted

ON the 19th I heard three stations between 2YB and 2HD. The first

about three degrees below 2YB was mushy. He seemed to be on duplex, as he disappeared at intervals. The other two were broadcasting records. "The Man from the South" was put over at 8.20, then this station closed down about half an hour later without announcing. The last was a degree above this. The only announcements were three in Morse. I cannot read this very well, but I think I heard the letters "OM" and "RI." I think the last ones were preceded by the figure three. On May 13 I heard KFSD close down at 6.30, and then I went on to 590 k.c.'s (508 m.), just in time to hear another close down. I missed the call.—Kauspanker (Hawke's Bay.)

HAS any listener picked up KGMV. Honolulu, this year? I did, 281 metres (1300), (10 on 1-100 dial), May 18, between 6 and 10.15 p.m., on loudspeaker, fading badly. On the 21st I heard KSGB, 211 metres (1420), (5 on 1-100 dial), but I could not get the name. One item at 6 p.m. was "Wedding of the Painted Doll," and one at 6.5 p.m., "If I Only Do as You Do."—Majestic 1995 (Masterton.)

Ohio, 1070 k.c.'s (280 metres). Mr. Dixon, I think, heard KFVD on 1000 k.c.'s (300 metres), and WLW, Ohio, 700 k.c.'s (428 metres).—Kauspanker (Hawke's Bay.)

## New Stations.

NEW stations to my log since I last wrote are KTAB, Cal., 560 k.c.'s (535 m.); WHK, Ohio, 1390 k.c.'s (216 m.); WHAS, Kentucky, 820 k.c.'s (366 m.); KGU, Honolulu, 940 k.c.'s (319 m.); KGMB, Honolulu, 1320 k.c.'s (227 m.); XEN, Mexico, 730 k.c.'s (411 m.); KJF, Oklahoma, 1480 k.c.'s (203 m.); and 2ZR, Wanganui, and 1ZH, Hamilton, in their noon transmissions.

The Honolulu station KCMB comes in well any night when static is not too bad. I have received several letters from America, and the following extracts from some of them might be of interest to D.X. enthusiasts:—From KEJK: "Our call sign was changed to KPCC, and frequency to 710 k.c.'s (422 metres), on March 12." From WF1W: "We are on every morning from midnight until 3, Central time." From WCKY: "We are not on with late programmes as a general thing, but if the letters from N.Z. keep rolling in 't looks like we shall have to arrange a special N.Z. broadcast. In the event we do this or intend to have a regular late broadcast, we shall be pleased to let you know, so you may arrange to listen-in for the number we shall most certainly dedicate to you." A letter from KGFG stated: "We are very proud of our little 100-watt transmitter, as it was designed and built by myself, assisted by a young chap who is our operator at the present time. We use crystal control and 100 per cent. modulation. We are in hopes that you will be able to hear us again, and the next time we are on late we are sure to mention your name as you are our only N.Z. listener."—Kauspanker (Hawke's Bay.)

At Last  
A Replaceable Filament

RADIO valves, with a removable filament have been devised by an American woman radio engineer in order to reduce the cost of set maintenance. When a valve burns out, all that is necessary to render it efficient once more is the insertion of a fresh filament. The invention, should it prove practicable, will be a veritable boon to radio experimenters in particular.

## Stations Identified

THE two men heard by "Amazon" were ZL2AX and ZL2BY, Wanganui, on 235 metres. I heard them Sunday morning at about 10 a.m. till 11.45 p.m.—T.S.

IN reply to Mr. Arnold—the station above 2BL is probably KOA, Denver, Colorado. The best time to get it is Thursday night. KWKH is on the same frequency as 2BL. S. G. Det probably heard WTAM, Cleveland,

## Speaking with London

IN Melbourne, "Listener-in" states, in twelve months, perhaps, a call from London will be quite a common occurrence, and we will think no more of it than a conversation over an ordinary Australian trunk line." At all events New Zealand will in the not distant future have its own shore-wave 'phone station for talking to Australia.

## REGARDLESS

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# Development of Women's Institutes

## A World-Wide Institution Established in N.Z.



HE Women's Institute movement is much in the air at present, and to those interested in it—and their number is legion—the talk on the subject, given by Miss Mabel Christmas over the air at 2YA on Thursday of last week, was of extreme interest.

In a well modulated voice, and in entertaining fashion, the lecturer told of the work of these institutes all over the world, but more particularly in New Zealand, where the movement was started some years back by Miss Jerome Spencer, of Rissington, who met at first with the innumerable rebuffs and difficulties which seem inseparable from all pioneering work. Soon, however, Miss Spencer's indefatigable efforts were crowned with success, and the lecturer went on to tell those who had not so far heard of the movement that these women's institutes were gatherings of country women of any race, nationality or creed, who meet together to discuss the betterment of home and country. Monthly meetings were held in different districts, where lectures were given and varied demonstrations of handi-

craft, interspersed with the indispensable tea that cheers, community singing, folk dancing, play readings, and other pleasant and intellectual pastimes.

MISS CHRISTMAS eulogised the work of the voluntary organiser in New Zealand, Miss Agnes Stops, generous donations of £50 and £100 in successive years from the "Dairy Exporter Annual" having enabled Miss Spencer to secure the services for a



MISS MABEL CHRISTMAS.  
—Photo, Elizabeth Greenwood.

time of this well-known English organiser. Miss Stops will spend at least a year in New Zealand, visiting back-blocks districts, and starting new institutes in every place where they are desired. At present in the South Island, Miss Stops is carefully planning her tour to fit in as many places as possible with regard to economy of time and travelling. Heart and soul in the movement, this organiser is a bright, living example of the W.I. atmosphere, cultured, sympathetic, comradely, a real womanly woman, with wide vision that realises how we of this generation will help by good citizenship to make a fine race for the future, with improved scope and opportunity for the best in life.

Wonderful gatherings were held in Otago this month, when at the Home Science building of the University there was a meeting of the National Council of Women, in co-operation with Home Science extension service, to discuss with Miss Stops the possibility of co-operation with these bodies, their motto and ideals being the same, "For Home and Country." Many representative people were present, affording proof of wide-spreading interest in the movement, and loyal co-operation was offered by those willing to help in any work likely to be for up lift of the burdens of country women

FROM the 20 institutes three years ago in New Zealand the total has jumped to over a hundred, their numbers made up, not only of farmers'

wives, but all country women of the Dominion. A popular motto amongst them is, "If you know a good thing, pass it on," and this is acted upon with many a pet economy, special way of cooking some delicacy, or it may be "making something out of nothing," this last-named pastime being one at which women are particularly adept.

In districts where women's institutes flourish, loneliness is unlikely, for when people become members they realise what a wonderful sense of fellowship is created, and do not willingly have any solitary sisters in their neighbourhood. At the moment of entering a room where a W.I. meeting is being held, an atmosphere of friendliness and wideawake interest is felt; some institutes stationing a welcoming member near the door so that no one will feel strange or shy when coming in without a friend to greet her.

THE subscription is a modest one, 2/- a year, and all institutes are self-supporting. Each member has a say in the choice of speakers and demonstrators, and the committee carries out as far as possible the wishes of members. One way of persuading members too shy to say much is to take round a suggestion box, into which anyone can put suggestions, and it is the duty of the committee to see that as far as possible they are carried out. Members soon feel they are getting full measure for their annual 2/-, and wonder how they can help in their turn.

It is amazing how in those friendly surroundings people develop unexpected talent. When they speak they feel the sympathy of their audience, who are not there to criticise, but to receive and give any ideas to further their ideals.

WOMEN'S institutes are able to do much good in their immediate neighbourhood and the country round about. Where these women band together with a particular object, it is as good as done, for nothing can withstand the force of co-operative power harmoniously in operation. So that one hears of halls being built, waste pieces of land made into gardens of beauty, war memorials cared for, rest rooms provided. One institute has a lending bag with a whole set of everything needed for the first few weeks of a baby's life, always at hand to lend at any moment when needed. Another institute planned and carried out a day

in the country for Wellington's blind citizens, who were conveyed to their destination in cars, with cheery folk who were out to add all they could for the happiness of those who dwell among the shadows.

Miss Christmas voiced a very eloquent tribute of gratitude to the "N.Z. Dairy Produce Exporter" for its generous donation toward furthering the work of the Women's Institute movement. "Members of the women's institute," said Miss Christmas, "will join me in a heartfelt vote of thanks to this paper for its wonderful gift toward the work of the movement in New Zealand, more especially for finance required while Miss Stops is here on her tour through the islands."

Miss Christmas thanked the Lyceum Club for much courtesy and kindness, and concluded by saying that she hoped listeners interested, who feel they would like an institute where they live, would write to the lecturer, care of 2YA, when she will be happy to give any further information.

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### Wavelength Classification

VARIOUS wavelengths have recently been classified by the International Consultative Committee. The term long-wave is now used to mean 3000 metres and upwards. Medium waves are those between 200 and 3000 metres. Wavelengths between 50 and 200 metres are now termed intermediate wavelengths. Short waves are those between 10 and 50 metres. Wavelengths below 10 metres are now designated ultra-short wavelengths.

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# Feature Peeps at Future Programmes

## SUNDAY

Broadcast from 1YA.

THE evening service will be relayed from St. Mary's Cathedral, the preacher being Canon William Fancourt and the organist and choirmaster Mr. Edgar Randall. The Studio Trio, together with Miss Beryl Smith (contralto) and Mr. Duncan Black (bass) and Mr. Eric Waters (pianist), will provide the after-church programme. One of the vocal numbers will be the duet made popular by Dame Clara Butt and Kennerley Rumford, "Keys of Heaven." Another duet will be "Come, Sing to Me."

### 2YA Service.

THE service of the Vivian Street Baptist Church, Wellington, will be relayed, the preacher being the Rev. F. R. Harry, the organist Mr. Charles Collins, and the choirmaster Mr. J. R. Samson. From the St. James's Theatre a relay of the band recital of the Wellington Municipal Tramways Band will be carried out at the conclusion of the church service.

### From 3YA.

THE Anglican service in the Holy Trinity Church of England, Avon-side, will be broadcast. The Rev. G. W. Dent will preach. A brief studio concert contributed by Mr. Harold Beck (cellist) and the Broadcasting Trio will follow, after which at 8.15 p.m. a concert from 4YA will be relayed.

### 4YA Arrangements.

THIS station will relay the service in Knox Presbyterian Church, the preacher being Dr. Hunter. The studio concert which will follow will be contributed by the Kaikorai Band and 4YA artists—Miss Irene Heywood (mezzo-soprano) singing "The Island Herd Maid," "An Irish Lullaby" and "O Thank Me Not," and Mr. W. G. Hülker (bass).

## MONDAY

### "ROSE OF PERSIA"

2YA Attraction.

MISS E. M. HOYLES will give another of her interesting talks on "Home Craft" at 3.40 p.m. Mr. T. Fahey will give another of his informative talks on "The Motor" during the news session.

THE Orpheus Musical Society will present another of their delightful programmes when, per medium of

when excerpts from Sir Edward German's popular light opera, "Merrie England," will be performed. The cast will be the same as that which was selected by the Dunedin Choral Society for its presentation of "Merrie England" last September.

The soloists will be Miss Mae Matheson (soprano), Miss Mary Pratt (contralto), Miss M. S. Green (mezzo-contralto), Mr. Ernest Drake (tenor), Mr. Fred Tuohy (baritone).

Miss Mae Matheson has a splendid lyric soprano voice, admirably suited to broadcasting, while Miss Mary Pratt

## The Finest of Its Kind "The Dream of Gerontius"

FITTINGLY commemorating the 73rd anniversary of the birth of Sir Edward Elgar, the Royal Christchurch Musical Society is presenting that noble choral work, "The Dream of Gerontius." The occasion also celebrates the 70th year of the society's existence, this splendid organisation having had its inception in 1860.

The musical director of the society is Mr. W. A. Dixon, L.R.A.M., A.R.C.M. He will conduct a chorus of 200 and an orchestra of 40. The soloists for the evening will be Mabelle Esquillant (Christchurch), Mr. Aubert Carter (Wanganui), and Mr. Russell J. Laurenson (Ashburton).

"The Dream of Gerontius" is possibly the finest choral work of its kind ever composed. It is based on the poem by Cardinal Newman, describing the passage of the soul of Gerontius through the infinite from the moment of its liberation from the body. It is a work of great spiritual appeal.

The performance by the Royal Christchurch Musical Society will be given in the Civic Theatre. The relay has been arranged for by the 3YA Musical and Dramatic Committee.

a relay from the Khandallah Town Hall, they will give listeners an opportunity of hearing for the first time, Sullivan's "Rose of Persia." The work is in Sullivan's best style, and a strong cast has been chosen to enable the society to give an excellent rendition of a delightful work. The choir performs under the baton of Mr. Harison Cook, an able and painstaking conductor.

Prior to passing over to the relay between the acts and at the close of the concert items will be given from the studio by the 2YA Orchestra under Signor A. P. Truda.

### "DREAM OF GERONTIUS"

From 3YA.

ELGAR'S "The Dream of Gerontius," as presented by the Royal Christchurch Musical Society, in the Civic Theatre, will be relayed.

### "MERRIE ENGLAND"

Light Opera from 4YA.

A PROGRAMME of outstanding merit will be presented by 4YA,

is considered by many critics to be one of the outstanding contraltos in the Dominion. Miss M. Green is a young singer of promise, whose voice is also well adapted for broadcasting. Mr. Ernest Drake, tenor, needs no introduction to New Zealand listeners, his vocal artistry being well known in all musical circles. Mr. Drake's knowledge and wide experience should go far in making this radio production an unprecedented success.

Mr. Fred Tuohy's resonant baritone voice is also well known to listeners, and should also contribute to the success of this evening's entertainment. The same soloists will contribute to the second half of the programme, Mr. Drake's selection being the dramatic "Five Eyes" (Gibbs) and "I Wept, Beloved" (Hue).

## TUESDAY

Silent Day at 1YA.

King's Birthday Programmes.

AT 11.45 a.m. the station will go on the air to broadcast the results

ONE of Auckland's most popular singers, Miss Milliecent O'Grady, lyric soprano, has now removed to Christchurch, and will be heard from 3YA. She will make her debut to a Christchurch audience on Wednesday, June 4, as soloist in the concert to be given in the Civic Theatre by the Christchurch Orchestral Society. Her items will be: "Lo, Here the Gentle Lark" (to orchestral accompaniment with flute obligato by Mr. W. Hay), and "Ah! Fors'e lui" (from Verdi's "La Traviata").

The Christchurch Orchestral Society plays under the baton of Professor Oddone Savini and is a particularly fine combination of sixty players.

of the Auckland Racing Club's winter meeting at Ellerslie racecourse. Gramophone items will be interspersed between the announcement of the results.

A particular feature of this evening's programme is the special engagement of a bass-baritone, Mr. Barend Harris. This great artist comes to New Zealand with a very fine reputation, both as a platform singer and as a radio artist.

Another new artist on this evening's programme is Miss J. R. Laird, a New Zealander who has studied for many years in London and gained experience on the concert platform. She was also one of the fortunate members of the B.B.C. Choir. Her items will include "The Flower Song" (from "Faust"), "One Fine Day" (from "Madame Butterfly"), and "Vil Che Saperi" (from "Figaro"). Elocutionary items will be given by Miss Maisie Cartelloyd and the Orchestral Octet will play, among other numbers, Amy Woodforde-Finden's delightful suite "A Pagoda of Flowers."

## RUGBY BROADCAST

2YA'S Feature Items.

THE match between the British team and Wellington will be broadcast this afternoon. A representative of the Department of Agriculture will speak to "The Man on the Land" at 7.40 p.m.

The evening concert at 2YA, which will be of a popular nature, will be contributed to by the Salon Orchestra, Miss Greta Stark (who will sing excerpts from musical comedy), Mr. W. Boshier, a light baritone (who is making his first appearance before the microphone), Messrs. Ajax and Befax (Hebrew sketches) and the Shand and Austin Novelty Duo.

The items to be given by the Salon Orchestra will include a selection of ballet music from Meyerbeer's operas, an orchestral arrangement of "Three French Songs," part 2 of Higg's arrangement of "Sullivan's Melodies," and a selection entitled "The Dance of the Tea Dolls."

At the conclusion of the studio programme a novel relay will be carried out. Items from the Senior Cadet Ball played by what is believed to be the only combination of its kind in New Zealand (that is, a Ladies Jazz Band) will be broadcast. The band in question, the Blue Revellers Dance Band of Wanganui, have been specially engaged by the promoters



Mr. E. Rogers, tenor, who is singing from 3YA in the near future.  
—Photo, Stefano Webb.



of the Senig Cadet Ball, and from all reports are considered equally as good as any male combination.

### The Programme From 3YA.

At intervals from 11 a.m. 3YA will broadcast results of the trotting races at Addington.

A popular concert and dance programme will be broadcast in the evening. Specially to mark the King's birthday, a talk will be given on "The World's Progress during the Reign of H.M. King George V., with special reference to scientific development." During the evening the relay of ringside description of the Carey-Hughes boxing match will be carried out. The concert programme will be contributed by Mrs. Maud Wood (mezzo-soprano), Miss Nancy Bowden (contralto), Mr. W. J. Bischlager (tenor), Mr. W. H. Inkster (baritone), Miss Muriel Jones (songs at the piano), Mr. Sydney Comfort (humorous patter and burlesque lectures), Miss Irene Morris (violiniste) and the Christchurch Broadcasting Trio.

### From 4YA.

THE St. Kilda Municipal Band, under the baton of Mr. Jas. Dixon, will make a welcome reappearance before the microphone, their programme consisting of items of a popular nature, including selections from the musical comedy "The Desert Song" (Romberg), "Tip-toe Thru the Tulips" (Burke), a Scottish overture, "Fair Maid of Perth" (Lyons) and a cornet solo by Mr. Geo. Christie, "The Lost Chord" (Sullivan). Assisting the band will be Miss Ida Lungley (contralto), Miss Agnes Guy (mezzo-soprano), Mr. G. M. Salmund (bass-baritone) and Mr. Norman Scurr (in popular songs). Following the concert programme, a dance session will be broadcast until 11 p.m.

## WEDNESDAY

### AN EVENING AT HOME

#### Auckland Broadcasts.

FROM 12.30 to 1.30 p.m., 1YA will relay the community singing at the Town Hall. At 7.40 p.m. Mr. Norman Kerr will talk on "Physical Culture."

THE studio programme will be "An Evening at Home," with the 1YA Broadcasting Choir under the conductorship of Mr. Len Barnes. Of particular interest among their numbers will be two part-songs composed by Mr. J. Leonard Heath, one of the members of the choir. During the evening Mr. A. B. Campbell, M.A., will deliver a topical talk, his subject being "Choral Singing," and Mr. Cyril Towsey will be heard in pianoforte solos. The remaining artists, Mr. H. L. Timmings (soprano), Miss Gladys V. Brooke (contralto), Miss Marian Irving (elocutioniste), and Mr. Owen Pritchard (humorist) are all members of the choir.

This programme will be something out of the ordinary and a departure from the usual type of studio programmes. Listeners will hear some very fine part-songs by this popular combination.

#### Orchestral Items From 3YA.

FROM the Civic Theatre the concert to be given by the Christchurch Orchestral Society, with Miss Millicent O'Grady as soloist, will be relayed.

## NOVELTY BAND

### Of Note from 4YA.

THE afternoon talk at 4YA will be on "Care and Treatment of Milk in the Home." At 7.15 p.m. Mr. L. W. McCaskill will give a review of the May issue of the "Journal of Agriculture." Both talks have been arranged for by the 4YA Primary Productions Committee.

### A POPULAR programme at 4YA

will be contributed to by the Novelty Saxophone Band, directed by Mr. J. McCaw. This will be the band's initial appearance before the microphone, and it should prove a welcome addition to the ranks of 4YA's novelty combinations. Their items include "Down in the Main Street," "Twilight in the Mountains," "Loveable and Sweet," "In an Arab Camp," and "Blue Streak."

Also contributing will be Miss Rita Holmes (soprano), Miss Pennie Marshall (elocutioniste), Miss Netta Wilkie (contralto), Mr. Buster Brown (Scottish comedian), and Messrs. Ted Ferrant and Moore-Wilson (in violin, piano and light vocal numbers). At the conclusion of the studio concert, dance music will be provided until 11 p.m.

### 2YA is Silent.



MISS FLORENCE SUMNER, Soprano, who is appearing from 4YA shortly. —Artlite Studios.

## THURSDAY

#### Auckland's Items.

FROM 11.45 a.m. to-day 1YA will broadcast results of the racing at Ellerslie racecourse. The evening session will again see the popular Minus Fives, assisted by Bert Kingsland's Saxophone Quartet, in a Nigger Minstrel show. The programme concludes with dance music at 11 p.m.

#### From 2YA.

A TALK arranged by the Home Science Extension Department of the Otago University will be given at 3.15. At 7.40 p.m. Mr. L. D. Webster will again speak on "Musical Appreciation."

The Wellington Artillery Band, under Captain T. Herd will provide a studio programme of varied interest. The items will include the overture "The Silver Star," a cornet fantasia, "My Pretty Jane" (the soloist being Sergeant W. H. Bowman), a serenade "Moonlight in Venice," a selection by Balfe, "Satanella," a waltz, the inter-



MR. F. TUOHY, who will present baritone solos from 4YA shortly. —Artlite Studios.

mezzo "Madeline," and two-step, "The Hustler." The band will be supported by the following artists: Mrs. Amy Dunn, Mr. John Horrack (a young baritone making his radio debut on this occasion), Mr. G. Austin Blackie, Miss Ivy Stanton, and Miss Mary Hart.

#### 3YA Features.

FOR the information of farmers, a review of the May issue of the Journal of Agriculture will be broadcast at 7.30 p.m.

The evening's programme will be for the main part classical. Miss Gladys Brooks and Miss Merle Miller will sing, the numbers by the latter being "Like to the Damask Rose" (Elgar), "Ah, Weep No More" (Tschalkowsky), and "O That It Were So" (Bridge). The male voices on the programme will be Mr. E. Rodgers (tenor), and Mr. R. S. H. Buchanan (bass). An instrumental programme will be presented by the Studio Octet under Mr. Harold Back. These numbers will include Bizet's "Spanish Serenade," Cowan's "Three English Dances."

## FRIDAY

### HEBREW NUMBERS

#### 1YA Notes

AT 7.40 p.m. Mr. W. E. G. Wheeler will again talk on "Esperanto."

MR. Barend Harris, the eminent bass-baritone, will again appear at 1YA, and will sing two further Hebrew numbers, and other numbers, given with explanatory remarks.

Mrs. Laetitia Parry, one of Auckland's leading sopranos, is singing "Christina's Lament" (by Dvorak), "Songs My Mother Taught Me," and "Sands of Dee" being her numbers. Mr. Tom Moffitt has chosen some delightful numbers by modern composers.

Among the items to be given by the Studio Trio will be two 'cello solos by Miss Molly Wright. A further talk on "Bridge" will be given by Mr. T. Boyce, and the programme will finish with a gramophone lecture-recital by Mr. Karl Atkinson, entitled "Round the World on the Wings of Song." These recitals are immensely popular, and this one will give listeners some idea of the music of various countries of the world.

#### Items From Wellington.

"TOC H" to many people is a name and no more, but to-night at 7.40 p.m. they will hear a talk on "Toc H"—how it began and what it does. This talk will be given by a member of Toc H, and will be the first of a series of three.

The evening concert will feature the Ariel Singers and the Orchestrina in excerpts from grand opera and musical comedy. The vocal excerpts will include vocal numbers from "Martha," "Il Seraglio," "Der Freischutz," "Linda di Chamounix," "Maid of the Mountains," "Southern Maid," "Student Prince," "Ivanhoe," and "Lilac Time."

The orchestral items will include selections from "Lohengrin," "The Maid of the Mountains," "Pique Dame" overture and a Waldteufel concert valse. Two humorous sketches will be given by Miss Zena Jupp and partner. A relay of an excerpt from a sound film at the Majestic Theatre will also be a feature of the programme.

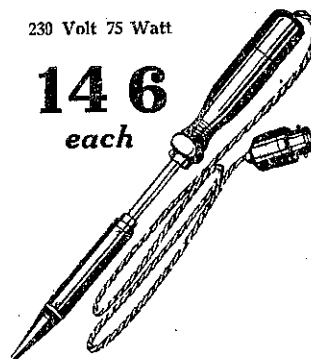
### OLD FAVOURITES

#### From 3YA.

THE vocal numbers will include a number of old-time favourites. The soloists will be Miss M. Metson (mezzo-soprano), Mrs. D. W. Stallard (contralto), Mr. Douglas Suckling (tenor), and Mr. E. A. Dowell (baritone). Mr. H. Instone will give humorous numbers, and Mr. Harold Beck ('cellist) (Continued on Page 26.)

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CHRISTCHURCH.

# Full Programmes for Next

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## Sunday, June 1

### 1YA, AUCKLAND (900 KILOCYCLES)—SUNDAY, JUNE 1.

- 3.0 : Afternoon session—Selected studio items, including Literary Selection by the Announcer.  
 4.30 : Close down.  
 6.0 : Children's session, conducted by Uncle Leo.  
 6.55 : Relay of Evening Service from Saint Mary's Cathedral. Preacher: Canon William Fancourt; Organist and choirmaster, Mr. Edgar Randall.  
 8.30 : (Approx.)—Suite—New Queen's Hall Light Orchestra, "Peer Gynt Suite." 1—Morning; 2—Death of Ase (Grieg) (Col. L1516).  
 Bass—Mr. D. Black, (a) "You Along O' Me" (Sanderson); (b) "All to Me" (Wilson).  
 Trio—The Studio Trio, "Trio in F Major." 1—Allegro; 2—Andante; 3—Presto (Reinecke).  
 Duet—Miss Beryl Smith and Mr. D. Black, "The Keys of Heaven."  
 Suite—New Queen's Hall Light Orchestra, "Peer Gynt Suite." "Anitra's Dance"; "Dance of the Imps" (Grieg) (Col. L1517).  
 Piano—Mr. Eric Waters, "The Island Spell" (Ireland).  
 Contralto—Miss Beryl Smith, (a) "That's All" (Brahe); (b) "Valse Mignonne" (Palmgren).  
 Duet—Miss Beryl Smith and Mr. D. Black, "Come Sing to Me."  
 Piano—Mr. Eric Waters, "Merry Andrew" (Ireland).  
 Suite—New Queen's Hall Light Orchestra, "Peer Gynt." 1—Return of Peer Gynt; 2—Solveig's Song (Grieg) (Col. 02632).  
 9.30 : (Approx.)—God Save the King.

### 2YA, WELLINGTON (720 KILOCYCLES)—SUNDAY, JUNE 1.

- 8.0 : Chimes. Selected studio items.  
 4.30 : Close down.  
 5.0 : Children's Song Service, conducted by Uncle George, assisted by the children's choir from St. Mark's Anglican Church, under Mr. Small.  
 7.0 : Relay of Evening Service of Vivian Street Baptist Church. Preacher: Rev. F. E. Harry. Organist, Mr. Chas. Collins; choirmaster, Mr. J. R. Samson.  
 8.35 : (Approx.)—Relay of the Band Recital of the Wellington Municipal Tramways Band from St. James Theatre.

### 3YA, CHRISTCHURCH (980 KILOCYCLES)—SUNDAY, JUNE 1.

- 8.0 : Afternoon session, gramophone recital.  
 4.30 : Close down.  
 5.30 : Children's Song Service by children of the Church of England Sunday Schools.  
 6.15 : Musical Recording from Studio.  
 6.30 : Relay of evening service from Holy Trinity Church of England, Avon-side. Preacher: Rev. G. W. Dent. Musical Director and Organist: Mr. Arthur Lilly, F.R.C.O.  
 7.45 : Intermission from Studio.  
 Instrumental—Christchurch Broadcasting Trio, "Rondo from Trio in B Flat" (Schubert).  
 Cello—Mr. Harold Beck, (a) "Adagio Pastorale" (Handel); (b) "Minuet" (Mozart).  
 Instrumental—Christchurch Broadcasting Trio, (a) "Barcarolle" (Tchaikowski); (b) "Aberlied" (Schumann); (c) "Autumn and Winter" (Glazounoff).  
 8.15 approx : Relay of programme from 4YA, Dunedin.  
 God Save the King.

### 4YA, DUNEDIN (650 KILOCYCLES)—SUNDAY, JUNE 1.

- 3.0 : Chimes. Selected Gramophone Items.  
 4.30 : Close down.  
 5.30 : Children's Song Service, conducted by Big Brother Bill.  
 6.15 : Close down.  
 6.30 : Relay of Church Service from Knox Presbyterian Church. Preacher: Dr. Hunter. Choirmaster: Mr. C. Roy Spackman.  
 7.45 : Orchestral—Berlin State Orchestra, "Capriccio Italian Op. 45" (Tchaikowsky) (H.M.V. D1593).  
 7.53 : Tenor and Baritone—Caruso and Journet, "Crucifix" (Faure).  
 7.57 : Chorus and Orchestra, Berlin State Opera and Chorus, (a) "Parisfal is Led to the Hall"; (b) "Entrance of Knights" from "Parisfal" (Wagner) (H.M.V. D1541).  
 8.5 : Baritone—Foster Richardson, "Why Do the Nations" (Messiah) (Handel) (H.M.V. A372).  
 8.9 : Marches—National Military Band, (a) "American Patrol" (Meacham); (b) "Semper Fidelis" (Sousa) (Zonophone EE180).  
 8.35 : Studio Concert Programme, presented by the Kaikorai Band, under the direction of Mr. T. J. Kirk-Burnand.

March—The Band, (a) "Simplicity" (Hume); (b) "The Church's One Foundation" (Anon).

- 8.22 : Mezzo-soprano—Miss Irene Heywood, "The Island Mermaid" (K. Fraser).  
 8.26 : Violin—Jascha Heifetz, "Zapateado" (Sarasate) (H.M.V. DB1048).  
 8.30 : Suite—The Band, 2nd Movements from "A Moonlight Suite" (Holst); (a) "Scherzo" (b) "March."  
 8.39 : Bass—Mr. W. G. Hilliker, "Nought Shall Warn Thee" (Weber).  
 8.43 : Male Choir—Lay Vicars of Westminster Abbey, "Stars of the Summer Night" (H.M.V. B2781).  
 8.47 : Selection—The Band, (a) "Teach Me, O Lord" (Arwood); (b) "Andante from Sonata No. 12" (Beethoven).  
 8.55 : Mezzo-soprano—Miss Irene Heywood, (a) "An Irish Lullaby" (Needham); (b) "O Thank Me Not" (Mallinson).  
 9.2 : Weather report.  
 9.4 : Violin—Jascha Heifetz, "Hebrew Melody" (Achron).  
 9.8 : Selection—The Band, "Falstaff" (Verdi).  
 9.19 : Bass—Mr. W. G. Hilliker, (a) "Within These Sacred Bowers" (Mozart); (b) "Mate of Mine" (Elliot).  
 9.25 : Valse Carillon, The Band, "The Chorister" (Dodwell) (March). Carillon March—The Band, "The Contemptibles" (Stanley).  
 9.33 : God Save the King.

## Monday, June 2

### 1YA, AUCKLAND (900 KILOCYCLES)—MONDAY, JUNE 2. SILENT DAY.

### 2YA, WELLINGTON (720 KILOCYCLES)—MONDAY, JUNE 2.

- 3.0 : Chimes. Selected studio items.  
 3.30 and 4.30 : Sporting summary.  
 4.55 : Close down.  
 5.0 : Children's session, conducted by Uncle Jeff.  
 6.0 : Dinner music session, "H.M.V." hour.  
 Overture—National Symphony Orchestra, "Orpheus in Hades."  
 Instrumental—San Francisco Symphony Orchestra, "Caprice Viennois" (Kreisler) (D1272).  
 6.12 : Tacet.  
 6.15 : Instrumental—New Light Symphony Orchestra, (a) "Spring Song" (Mendelssohn); (b) "Narcissus" (Nevin) (Zono. EE111).  
 Instrumental—San Francisco Symphony Orchestra, "Coppelia Ballet."  
 Violin—Fritz Kreisler, "Tango Albeniz" (arr. Kreisler) (DA1009).  
 6.28 : Tacet.  
 6.30 : Instrumental—Philadelphia Symphony Orchestra, "Invitation to the Waltz" (Weber) (D1285).  
 Instrumental—San Francisco Symphony Orchestra, (a) "Serenade" (Moskowski); (b) "Oriental" (Auber) (ED6).  
 6.42 : Tacet.  
 6.45 : Orchestral—San Francisco Symphony Orchestra, "Valse de Concert."  
 Instrumental—San Francisco Symphony Orchestra, "Liebeslied."  
 6.57 : Tacet.  
 7.0 : News session, market reports and sports results.  
 7.40 : Lecture—Mr. T. Fahy, of General Motors, Ltd. "The Motor."  
 8.0 : Chimes.  
 Overture—2YA Orchestra (Conductor, Signor A. P. Truda), "Fair Maid of Perth" (Waddell).  
 8.9 : Relay from the Town Hall, Khandallah, of Sullivan's "The Rose of Persia" by the Orpheus Musical Society of Wellington.

#### CAST:

The Sultan Mahmond of Persia ..... Baritone, Mr. R. E. Kemp  
 Hassan (a Philanthropist) ..... Baritone, Mr. Assheton Harbord  
 Yussuf (a Professional Story-teller) ..... Tenor, Mr. Egerton Pegg  
 Abdullah (a Priest) ..... Bass, Mr. G. H. Gray  
 The Grand Vizier ..... Baritone, Mr. H. B. Robb  
 The Physician-in-Chief ..... Tenor, Mr. R. J. Maunders  
 The Royal Executioner, A Soldier of the Guard  
 Bass, Mr. R. H. Dallow  
 The Sultana Zubeydeh (named Rose-in-Bloom)  
 Miss Kathleen Jefcoate  
 Scent of Lilies, Heart's Desire, Honey of Life, her favourite slaves  
 Soprano, Miss Ruby Everett; Contralto, Mrs. Reta Kemp  
 Dancing of Morning (Hassan's first wife) .. Contralto, Miss C. Young  
 Blush of Morning (Hassan's twenty-fifth wife)  
 Soprano, Miss Greta Stark  
 Conductor: Mr. Harison Cook.  
 Pianist: Miss Hazel Rowe.

# Week-all Stations-to June 8

[Copyright.—These programmes are copyright, but individual daily programmes may be published on day of performance.]

Act 1—In the Court of Hassan's House.

Chorus of Girls—"As we Lie in Languor Lazy."

Song—Hassan, "I'm Abu'l Hassan."

Song—Abdullah with chorus of girls—"When Islam First Arose."

Song—Dancing Sunbeam, "O Life has put into My Hand his Bunch of Keys."

Recitation—Blush of Morning, "Sunbeam the Priest keeps saying 'You'll soon be Windows.'"

Trio—Blush of Morning, "Dancing Sunbeam and Abdullah, 'Time will Soften every Blow.'"

Trio—Rose in Bloom, "Scent of Lilies and Heart's Desire," "If you Ask Me to Advise You."

Song—Rose in Bloom, "Neath My Lattice Through the Night."

Chorus—"Tramps and Scamps and Halt and Blind."

Song—Hassan with Chorus, "When My Father sent Me to Isphan."

Recitation—"Peace be Unto this House."

Song—Yussuf with Chorus, "I Care not if the Cup I Hold."

Ensemble and Chorus—Rose in Bloom, The Three Slaves, Hassan and Chorus, "Musical Maidens Are We."

Song—Abdullah, with Hassan and Chorus, "We Have Come to Invade and Raid Your Domicile."

Octet—Rose in Bloom, The Three Slaves, Dancing Sunbeams, Hassan, Yussuf and Abdullah, "The Sultan's Executioner."

Quartet—Sultan, Vizier, Physician and Executioner, "I'm the Sultan's Vigilant Vizier."

Finale to Act 1.

(a) Chorus of Girls, "O Luckless Hour."

(b) Recitation, "O Ladies what Assails You?"

Solo—Sultan (with Blush-of-Morning, and Dancing Sunbeam), "You'll Understand that Now and Then."

(c) Chorus, "With Martial Gait."

(d) Trio—Vizier, Physician, Executioner and Chorus, "Attended by these Palace Wonders."

(e) Chorus—"O Fit the Arrows of Respect to Bows of Metaphor."

From the Studio.

Weather report and announcements.

Selection—2YA Orchestrina, "Tiptoe" (Gershwin).

From the Town Hall, Khandallah:

Act II of "The Rose of Persia."

The Audience Hall of the Sultan's Palace.

Duet—Heart's Desire and Yussuf, "O What is Love?"

Quartet—Yussuf and the Three Slaves, "If You or I Should Tell the Truth."

Chorus and solos—Physician, Vizier, Executioner and Chorus, "From Morning Prayer the Sultan of Persia Comes."

Song—Sultan with Chorus, "Let a Satirist Enumerate a Catalogue of Crimes."

Song—Dancing Sunbeams (with others), "In My Heart of Hearts We're Always Known."

Duet—Rose-in-Bloom and Sultan, "Suppose that Your Silly Ickle Wife."

Chorus with solos—Hassan, Physician, Vizier and Executioner, "Laughing Low on Toe tip."

Quintet with chorus—Scent of Lilies, Heart's Desire, Yussuf, Hassan and Executioner, "It's a Busy, Busy, Busy Day for Thee."

Song—Yussuf, "Our Tale is Told."

Recitation and madrigal—Blush-of-Morning, Dancing Sunbeam, Yussuf and a Soldier of the Guard, "What Does it Mean?"

Septet—Dancing Sunbeam, the Three Slaves, Yussuf, Hassan and Abdullah, "Nursery Rhymes."

Scena—Tutti, "Hassan, the Sultan with his Court Approaches."

Song—Hassan with Chorus, "There was Once a Small Street Arab."

Finale—From the Studio:

Selection—2YA Orchestrina, (a) "Le Cygne" (Saint Saens); (b) "Entr'acte and Gavotte" (Gillet).

God Save the King.

## 3YA, CHRISTCHURCH (980 KILOCYCLES)—MONDAY, JUNE 2.

8.0 : Afternoon session, gramophone recital.

4.25: Sports results.

4.30: Close down.

5.0 : Children's Hour, "Scatterjoy."

6.0 : Dinner music, "H.M.V." hour.

Orchestral—New Symphony Orchestra, "Minuet" (Boccherini).

Orchestral—Nat Shilkret and The Salon Group, "Stephen Foster Melodies" (Foster); "Old Kentucky Home" (EB42).

Band—H.M. Coldstream Guards, "Wee MacGregor's Patrol" (Amers). Orchestral—Salon Orchestra, "Pagan Love Song" (Freed-Brown).

6.13: Tacet.

6.15: Orchestral—De Groot and His Orchestra, "Waldteufel Memories."

Band—H.M. Coldstream Guards, "Policeman's Holiday" (Ewing).

Organ—Jesse Crawford, "I Get the Blues when it Rains."

6.20: Tacet.

6.30: Band—H.M. Coldstream Guards, "Belle of New York" (Kerker).

Cello—Beatrice Harrison, "Viennese Melody" (Kreisler) (C1647).

Orchestral—Nat Shilkret and The Salon Group, "Stephen Foster Melodies" ("Old Black Joe") (EB42).

6.43: Tacet.

6.45: Orchestral—New Symphony Orchestra, "Nell Gwynn Dances, No. 3."

Organ—Jesse Crawford, "I'll Always be in Love with You."

Band—H.M. Coldstream Guards, "Geisha Selection" (Jones).

Orchestral—Salon Orchestra, "Wedding of the Painted Doll."

6.58: Tacet.

7.0 : News session.

8.0 : Chimes.

Relay from Civic Theatre of the Royal Christchurch Musical Society's (Incorporated) First Subscription Concert—Grand Presentation of Sir Edward Elgar's Grand Choral Work, "The Dream of Gerontius" (words by Cardinal Newman).

Soloists—Mezzo-soprano, Miss Mabelle Esquillant (Christchurch).

Tenor, Mr. Hubert Carter (Wanganui).

Bass, Mr. Russell J. Laurensen (Ashburton).

Chorus of 200. Orchestra of 40.

Musical Director, Mr. W. H. Dixon, L.R.A.M., A.R.C.M.

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This is Sir Edward Elgar's 73rd Birthday, and the Society's 70th year, it having started in 1860. This great work is possibly the finest choral work of its kind ever written. It is based on the poem by Cardinal Newman, and describes the passage of the soul of Gerontius through the Infinite from the moment of its liberation from the body. It is a work of great spiritual appeal, and on the poem Elgar has fashioned a massive and monumental composition.

God Save the King.

#### 4YA, DUNEDIN (650 KILOCYCLES)—MONDAY, JUNE 2.

- 3.0 : Chimes. Selected Gramophone Items.  
 4.25 : Sporting results.  
 4.30 : Close down.  
 5.0 : Children's Hour, conducted by Uncle Allan.  
 6.0 : Dinner Music, "Parlophone" Hour.  
 Overture—Berlin State Opera Orchestra, "Mignon" (Thomas).  
 Instrumental—Grand Symphony Orchestra, "Tales of Hoffman-Barcarolle" (Offenbach) (A4061).  
 6.12 : Tacet.  
 6.15 : Fantasia—Edith Lorand Orchestra, "Faust" (Gounod) (E10579).  
 Piano—Karol Szreter, "Fledermaus" (Strauss) (A4082).  
 6.27 : Tacet.  
 6.30 : Berlin State Opera Orchestra, "Italiana in Algeria" (Rossini).  
 'Cello—Oratio de Castro, "Nocturne in E Flat" (Chopin).  
 6.42 : Tacet.  
 6.45 : Overture—Grand Symphony Orchestra, "Fra Diavolo" (Anber).  
 Instrumental—Grand Symphony Orchestra, "Tales of Hoffman" Entr'acte and Minuet (Offenbach) (A4081).  
 6.57 : Tacet.  
 7.0 : News session.  
 7.40 : Talk—Under auspices of W.E.A.  
 8.0 : Chimes.  
 Instrumental—Salon Orchestra, under direction of A. H. Pettitt, "Merrie England" selection Part 1 (German).  
 8.10 : Presentation of excerpts from "Merrie England" (German), by Miss Mae Matheson, soprano; Miss Mary Pratt, contralto; Mr. Ernest Drake, tenor; Mr. F. M. Tuohy, baritone; Miss M. S. Green, mezzo-contralto.  
 8.38 : Instrumental—Salon Orchestra, "Merrie England" selection Pt. 2 (German).  
 8.47 : Presentation of further excerpts from "Merrie England."  
 9.15 : Weather Report.  
 9.16 : Contralto—Miss Mary Pratt, "Sun Above" (Pergolesi).  
 9.19 : 'Cello—Pablo Casals, "O Star of Eve" (Wagner) from "Tannhauser."  
 9.22 : Baritone—Mr. F. M. Tuohy, "To-morrow" (Keel).  
 9.25 : Instrumental—Salon Orchestra, "Madame Butterfly" selection (Puccini).  
 9.34 : Mezzo-contralto—Miss M. S. Green, "Will He Come" (Sullivan).  
 9.38 : Cornet and Trombone—Brown and Remfrey, "Barcarolle" Tales of Hoffman (Offenbach) (Regal G20231).  
 9.42 : Tenor—Mr. Ernest Drake, (a) "Five Eyes" (Gibbs); (b) "I Wept Beloved" (Hue).  
 9.46 : Soprano—Miss Mae Matheson, "Waltz Song" (German) from "Tom Jones."  
 9.50 : Selection—Salon Orchestra, "Monsieur Beaucaire" (Rosse).  
 10.0 : God Save the King.

## Tuesday, June 3

#### 1YA, AUCKLAND (900 KILOCYCLES)—TUESDAY, JUNE 3.

- 11.45 : Relay of results of Auckland Racing Club's meeting at Ellerslie Race-course.  
 5.0 : Children's session, conducted by Uncle Dave.  
 6.0 : Music session (dinner), "Columbia" hour.  
 Orchestra—Orchestre Symphonique de Paris, "L'Arlesienne Suite" (Bizet). 1—Prelude; 2—Entr'acte-Pastorale; 3—Choeurs-Suivant la Pastorale (Col. 01324/5).  
 6.13 : Tacet.  
 6.15 : Selection—Columbia Symphony Orchestra, "Faust" (Gounod).  
 Violin—Toscha Seidel, "Chanson Arabe" (Rimsky-Korsakov) (09505).  
 6.27 : Tacet.  
 6.30 : Orchestral—Orchestre Symphonique de Paris, "L'Arlesienne." 1—La Cuisini de Castelet; 2—Minuetto; 3—Le Carillon; 4—Adagietto  
 6.42 : Tacet.  
 6.45 : Orchestral—Orchestre Symphonique de Paris, "Farandole."  
 Band—Band Garde Republicaine de France, "Carmen" Entr'acte.  
 6.56 : Tacet.  
 7.0 : News and market reports.  
 7.40 : Mr. R. R. Talbot, "Motoring."  
 8.0 : Chimes.  
 Overture—1YA Orchestral Octet, under the direction of Eric Waters, "Mireille" (Gounod).  
 8.9 : Soprano—Miss J. R. Laird, (a) "The Flower Song" (Faust) (Gounod); (b) "One Fine Day" (Puccini).  
 8.16 : Overture—Berlin State Opera Orchestra, "The Mastersingers of Nuremberg" (Wagner) (H.M.V. D1260).

- 8.25 : Elocution—Miss Maisie Carte-Lloyd and Tess Carte-Lloyd, dialogue, "Eric Takes a Trip" (Anonymous).  
 8.33 : Violin—Erica Morina, "Introduction and Tarantelle" (Sarasate).  
 8.37 : Male choir—Lay Vicars of Westminster, "Stars of the Summer Night."  
 8.41 : Orchestral—1YA Orchestral Octet, "Paraphrase from 'Pale Moon'."  
 8.46 : Bass Baritone—Mr. Barend Harris, (a) "Son of the Desert" (Phillips); (b) "Tif in Weldele" (Deep in the Forest) (Hebrew Folk Song Yiddish).  
 8.56 : Trio—Fritz Kreisler, Hugo Kreisler and Michael Raucheisen, "Arlesienne Intermezzo" (Bizet, arr. Kreisler) (H.M.V. DB1166).  
 9.0 : Evening weather forecast and announcements.  
 9.2 : Suite—1YA Orchestral Octet—Suite, "The Pagoda of Flowers." 1—Introduction and passing of Priests; 2—Mid the Petals; 3—The Star Flower Tree; 4—Blue Lotus Dance; 5—The Return of Oomala  
 9.12 : Soprano—Miss J. R. Laird, "Voi che Sapeti" (Mozart).  
 9.16 : Violin—Erica Morini, "Romanza Andaluza" (Sarasate).  
 9.24 : Elocution—Miss Maisie Carte-Lloyd, recitation, "A Domestic Misfortune" (Westcombe).  
 9.30 : Orchestral—1YA Orchestral Octet, "Danse Macabre" (Saint-Saens).  
 9.40 : Bass-Baritone—Mr. Barend Harris, (a) "Infelice, from 'Ernani'" sung in explanatory remarks, in Italian; (b) "Shir Chassidi" (a song of the pious man). "Song in Hebrew," a Palestinian song, with explanatory remarks.  
 9.50 : Selection—1YA Orchestral Octet, "Natoma" (Herbert).  
 10.0 : Dance programme, "Columbia" hour.  
 10.0 : Foxtrot—Paul Specht's Orchestra, "I Love You, I Love You, I Love You" (Firth) (01459).  
 Foxtrot—Vern Buck's Orchestra, "What a Girl! What a Night!"  
 Foxtrot—Stellar Dance Band, "In the Shadows" (Finck) (Regal).  
 Foxtrot—Piccadilly Players, "Who Did? You Did" (Kalmar) (01492).  
 10.12 : Waltz—Continental Novelty Quintet, "Sunlight" (Regal G20432).  
 Foxtrot—Jan Garber's Orchestra, "Weary River" (Silvers) (01459).  
 Foxtrot—Ben Selvin's Orchestra, "If I Had You" (Shapiro) (01469).  
 Foxtrot—Stellar Dance Band, "The Song I Love" (De Sylva) (Regal).  
 10.27 : Vocal duet—The Trix Sisters, "My Rock-a-Bye Baby" (Leslie) (01484).  
 Foxtrot—The Piccadilly Players, "Happy-Go-Lucky Bird" (Kalmar).  
 Foxtrot—Ben Selvin's Orchestra, "If You Want the Rainbow" (Rose).  
 Foxtrot—California Ramblers, "You're Just a Great Big Baby Doll"  
 10.42 : Waltz—The Cavaliers, "I Loved You Then as I Love You Now" (Axt).  
 Foxtrot—California Ramblers, "Bless You, Sister" (Robinson) (01365).  
 Waltz—Continental Novelty Quintet, "On Board" (Regal G20432).  
 Vocal duet—The Trix Sisters, "I'm Crazy Over You" (Sherman).  
 10.51 : Foxtrot—Stellar Dance Band, "Heartbroken and Lonely" (Coslow).  
 Foxtrot—Piccadilly Band, "A Room with a View" (Coward) (01420).  
 Foxtrot—Stellar Dance Band, "I Can't Make Her Happy" (Pollack).  
 Foxtrot—Piccadilly Band, "Try to Learn to Love" (Coward) (01420).  
 11.0 : God Save the King.

#### 2YA, WELLINGTON (720 KILOCYCLES)—TUESDAY, JUNE 3.

- 3.0 : Chimes. Relay description of the Football Match, British Rugby Team v. Wellington, from Athletic Park (Announcer, Mr. Chas. Lamberg).  
 5.0 : Children's session, conducted by Uncle Jim.  
 6.0 : Dinner session—"H.M.V." Hour:  
 Overture—National Orchestra, "Light Cavalry" (Suppe) (Zonophone).  
 Waltz—Chicago Symphony Orchestra, "Roses of the South" (Strauss).  
 'Cello—Pablo Casals, "Moment Musical" (Schubert) (DA776).  
 6.13 : Tacet.  
 6.15 : Hawaiian—Hilo Hawaiian Orchestra, (a) "Kawaihan Waltz" (Kela-kai), (b) "My Hula Love" (B2799).  
 Medley waltz—The Troubadours, "Popular Songs of Yesterday" (EB33).  
 'Cello—Pablo Casals, "Le Cygne" (Saint-Saens) (DA776).  
 6.27 : Tacet.  
 6.30 : Waltzes—International Concert Orchestra, (a) "The Merry Widow" (Lehar), (b) "Luxembourg Waltz" (Lehar) (Zonophone EF9).  
 Violin and guitar—Giulietta Morino, (a) "Harlequin's Serenade" (Drigo); (b) "Could I?" (Poggis) (Zono. EE134).  
 6.43 : Tacet.  
 6.45 : Instrumental—New Light Symphony Orchestra, (a) "The Dancing Doll" (Poldini); (b) "At Dawning" (Cadman) (B2629).  
 Wurlitzer organ—Jesse Crawford, "Carolina Moon" (Davis) (EA536).  
 Instrumental—Royal Opera Orchestra, "The Sleeping Beauty."  
 6.58 : Tacet.  
 7.0 : News session, market reports and sporting results.  
 7.40 : Lecturette—Representative of Department of Agriculture, "For the Man on the Land."  
 8.0 : Chimes. Overture—2YA Salon Orchestra (conductor, Mr. M. T. Dixon), "Ballet Music, Meyerbeer Operas."  
 8.9 : Soprano—Miss Gretta Stark, (a) "Only a Rose" ("Vagabond King") (Friml); (b) "Rackety Coo" (Friml).  
 8.16 : Light baritone—Mr. William Bosher, "The Carnival" (Molloy).  
 8.20 : Instrumental—Salon Orchestra, "Three French Songs" (arr. Longey).  
 8.28 : Humour—Ajax and Bajar, "Cohen and His Son" (Hyman).  
 8.35 : Novelty duo—Shand and Austin, (a) "My Inspiration is You" (Nicholls), (b) "Huggable, Kissable You" (Bibo).  
 8.42 : Selection—Salon Orchestra, "Sullivan's Melodies, Part 2" (arr. Higgs).  
 8.52 : Soprano—Miss Gretta Stark, "Indian Love Call" (Friml).  
 8.56 : Baritone—Mr. William Bosher, "Jeannine, I Dream of Lilac Time."  
 9.0 : Weather report and announcements.  
 9.2 : Instrumental—Salon Orchestra, "Request item."  
 9.10 : Humour—Ajax and Bejan, "More Cohen" (Hyman).



- 9.16: Novelty duo—Shand and Austin, (a) "Don't Be Like That" (Gottler), (b) "Sweet Music" (Wendling and Hoffman).  
 9.23: Instrumental—Salon Orchestra, "Dance of the Tea Dolls."  
 9.30: Relay from the Senior Cadet Ball of Dance Numbers played by the Blue Revellers Ladies' Dance Band of Wanganui.  
 9.45: Dance Numbers from the studio.  
 10.0: Further relay from the Senior Cadet Ball of items by the Blue Revellers Ladies' Dance Band of Wanganui.  
 11.0: God Save the King.

### 3YA, CHRISTCHURCH (980 KILOCYCLES)—TUESDAY, JUNE 3.

(The King's Birthday.)

- 11.0 a.m.: Results of Winter Meeting of Canterbury Park Trotting Club at Addington Course, interspersed with musical recordings.  
 4.30: (approx.)—Close down.  
 6.0: Dinner session—"Columbia" Hour:  
 Waltz—Symphony Orchestra, "Artists' Life" (Strauss) (02577).  
 Instrumental—Columbia Orchestra, "Al Fresco" (Herbert) (01092).  
 Foxtrot—La Nuova Orchestra, "Di Napoli" (Romani) (3066).  
 Band—H.M. Grenadier Guards, "La Paloma" (Yradier) (0987).  
 6.13: Tacet.  
 6.15: Instrumental—Ketelbey's Orchestra, "In a Monastery Garden."  
 Waltz—Jacque Jacobs's Ensemble, "Over the Waves" (Rosse) (02556).  
 6.27: Tacet.  
 6.30: Instrumental—Columbia Symphony Orchestra, "Bandinage" (Herbert).  
 Waltz—Royal Serbian Tambouritzza Orchestra, "Kosovo" (3066).  
 Waltz—Symphony Orchestra, "Tales from the Vienna Woods."  
 March—H.M. Grenadier Guards Band, "Twist and Twirl" (Kottaun).  
 6.43: Tacet.  
 6.45: Waltz—Royal Philharmonic Orchestra, "Blue Danube" (Strauss).  
 Waltz—Jacque Jacob's Ensemble, "Espana" (Waldteufel) (02560).  
 6.57: Tacet.  
 7.0: News session.  
 8.0: Chimes. Popular and Dance Programme.  
 8.1: Overture—Paul Whiteman and his Orchestra, "Liebestraume" (Liszt, arr. Bargy) (Columbia 01750).  
 8.5: Baritone—Mr. W. H. Inkster, "Trooper Johnny Ludlow."  
 8.9: Instrumental—Christchurch Broadcasting Trio, (a) "Waltz" (Carse), (b) "Serenade" (Liebe).  
 8.18: Mezzo-soprano—Mrs. Maud Wood, "If I Built a World for You" (Lehmann), (b) "Jock o' Hazeldan" (arr. Kerr).  
 8.24: Patter and burlesque lecture—Mr. Sydney Comfort, "A Rolling Stone Gathers No Moss" (White).  
 8.29: Saxophone—Rudy Wiedoeft, "Sax-o-Phun" (Wiedoeft) (Col. 4037).  
 8.32: Contralto—Miss Nancy Bowden, "By the Waters of Minnetonka."  
 8.37: Violin—Miss Irene Morris, "Serenade" (Ethel Barnes).  
 8.39: Tenor—Mr. W. J. Bischlager, (a) "Mountain Lovers" (Squire), (b) "Because" (D'Hardelot).  
 8.45: Happy songs at the piano—Miss Muriel Johns, (a) "My Castle in Spain" (Caesar), (b) "Yet You Forgot" (Seyler).  
 8.51: Instrumental—Paul Whiteman and his Orchestra, "Song of India."  
 8.54: Baritone—Mr. W. H. Inkster, "Plymouth Hoe" (Lennard), "Shipmates o' Mine" (Sanderson).  
 9.1: Weather report and station notices.  
 9.3: Talk—"The World's Progress during the Reign of H.M. King George V., with special reference to Scientific Development," by Mr. Charles Hall, late Principal of the Akaroa High School.  
 9.18: Instrumental—Christchurch Broadcasting Trio, (a) "Syncopation" (Kreisler), (b) "Viennese March" (Kreisler), (c) "Bolero."  
 9.28: Mezzo-soprano—Mrs. Maud Wood, "Come, for it's June" (Forster), "Cowslip Bells" (Carney).  
 9.34: Tenor—Mr. W. J. Bischlager, (a) "For You Alone" (Geehl), (b) "The Flight of Ages" (Bevan).  
 9.40: Songs at the piano—Miss Muriel Johns, "That's what put the 'Sweet' in 'Home, Sweet Home'" (Lowry).  
 9.46: Violin—Miss Irene Morris, "Swing Song" (Ethel Barnes).  
 9.49: Contralto—Miss Nancy Bowden, "My Heart is a Haven" (Steinel), "Sunny Boy" (Curran).  
 9.56: Burlesque lecture—Mr. Sydney Comfort, "A Stitch in Time Saves Nine" (White).  
 Dance music until 11 p.m.—"Columbia" Hour:  
 10.0: Foxtrot—Ipana Troubadours, "Building a Nest for Mary" (Greer).  
 Slow foxtrot—Piccadilly Players, "Bogey Wail" (Wallace) (01567).  
 Foxtrot—Ipana Troubadours, "I Used to Love Her in the Moonlight."  
 Waltz—Rhythmic Troubadours, "My Irish Paradise" (Tilsley) (Regal).  
 10.12: Vocal duet—Layton and Johnstone, "Lady Divine" (Shilkret) (01658).  
 Foxtrot—Piccadilly Players, "I'll Always Be Mother's Boy" (Green).  
 Foxtrot—Paul Whiteman's Orchestra, "When My Dreams Come True."  
 Foxtrot—Piccadilly Players, "There'll Be You and I" (Green) (01639).  
 Foxtrot—Piccadilly Players, "I'm Ticked to Death I'm Me" (Butler).  
 10.27: Cinema organ—Regal Cinema Organ, "Long Ago" (Elliott) (G20558).  
 Foxtrot—Lou Gold's Orchestra, "Walking with Susie" (Gottler).  
 Foxtrot—Paul Whiteman's Orchestra, "Reaching for Someone."  
 Foxtrot—Bert Lown's Loungers, "Big City Blues" (Gottler) (Regal).  
 Waltz—Cafe Royal Band, "Forever" (Yellen) (Regal G20551).  
 Waltz—The Cavaliers, "My Dear" (Kahn) (W01646).  
 10.45: Vocal solo—Ruth Etting, "You're the Cream in My Coffee" (de Sylva).  
 Foxtrot—Paul Whiteman's Orchestra, "S'posin'" (Razaf) (07027).  
 Foxtrot—Piccadilly Players, "My Mother's Eyes" (Baer) (01646).  
 Foxtrot—Paul Whiteman's Orchestra, "Laughing Marionette" (Collins).

- Foxtrot—Lou Gold's Orchestra, "Breakaway" (Gottler) (Regal).  
 11.0: God Save the King.

### 4YA, DUNEDIN (650 KILOCYCLES)—TUESDAY, JUNE 3.

- 3.0: Chimes. Selected gramophone items.  
 4.25: Sporting results.  
 4.30: Close down.  
 5.0: Chimes. Children's hour, conducted by Uncle Pete.  
 6.0: Dinner music—"H.M.V." Hour.  
 March—U.S. Army Band, "Army and Marine" (Starke).  
 Selection—Piccadilly Orchestra, "The Waltz Dream" (Strauss).  
 Jack Hylton's Orchestra, "My Inspiration Is You" (Nicholls).  
 6.12: Tacet.  
 6.15: Royal Opera Orchestra, "Sylvia Ballet—Prelude" (Delibes) (C1435).  
 Royal Opera Orchestra, "Sylvia Ballet—Intermezzo" (Delibes).  
 Salon Orchestra, "Chanson Boheme" (Baldi) (B2581).  
 6.27: Tacet.  
 6.30: Jack Hylton's Orchestra, "A Room with a View" (Coward) (C1570).  
 Salon Orchestra, "Aloha Sunset Land" (Kawelo) (B2581).  
 March—San Francisco Symphony Orchestra, "Marche Militaire."  
 6.42: Tacet.  
 6.45: Detroit Symphony Orchestra, "Spanish Rhapsody" (Chabrier) (B522).  
 Balalaika Orchestra, "Shining Moon" (Russian Folk Song) (BA48).  
 March—U.S. Army Band, "American Spirit" (Buglione) (Zono. EFM45).  
 6.57: Tacet.  
 7.0: News session.  
 8.0: Chimes. Presentation of concert programme by St. Kilda Band, under directorship of Mr. Jas. Dixon, and assisted by 4YA artists.  
 March—The Band, "The Vanished Army" (Alford).  
 8.14: Bass-baritone—Mr. G. M. Salmond, (a) "Requiem" (Homer); (b) "Kashmiri Song" (Woodforde-Finden).  
 8.21: Orchestral—Brunswick Concert Orchestra, "The Perfect Song" (Breil).  
 8.29: Mezzo-soprano—Miss Agnes Guy, "Break, Break, Break" (Cary).  
 8.35: Waltz—The Band, "Thoughts" (Alford).  
 8.43: Popular songs—Mr. Norman D. Scurr, "Latest Hits."  
 8.50: Cornet—Mr. George Christie, "The Lost Chord" (Sullivan).  
 8.58: Contralto—Miss Ida Lungley, "Vespers" (Simpson).  
 9.2: Weather report.  
 9.4: Selection—The Band, "The Desert Song" (Romberg).  
 9.18: Bass-baritone—Mr. G. M. Salmond, "Myself when Young" (Lehmann).  
 9.22: Orchestral—Brunswick Concert Orchestra, "Sylvia" (Speaks).  
 9.26: Mezzo-soprano—Miss Agnes Guy, (a) "The Woodpigeon" (Lehmann); (b) "The Harbour Night Song" (Sanderson).  
 9.32: Foxtrot—The Band, "Tiptoe Thru' the Tulips" (Burke).  
 9.38: Popular Vocal—Mr. Norman D. Scurr, "Latest Numbers."  
 9.42: Scottish overture—The Band, "Fair Maid of Perth" (Lyons).  
 9.50: Contralto—Miss Ida Lungley, Four Songs from "When We Were Very Young": (1) Changing Guard at Buckingham Palace, (2) Growing Up, (3) Half-way Down the Straits, (4) Politeness.  
 9.56: March—The Band, "Dunedin" (Alford).  
 Programme of Dance Music—"Brunswick."  
 10.0: Foxtrot with vocal chorus—Bob Haring's Orchestra, "Louise" (Robin).  
 Foxtrot—Colonial Club Orchestra, "Peace of Mind" (Dyrenforth).  
 Foxtrot—Bob Haring's Orchestra, "Yours Sincerely" (Rodgers).  
 Foxtrot—Bob Haring's Orchestra, "Huggable, Kissable You" (Bibo).  
 Foxtrot—Colonial Club Orchestra, "The One in the World" (Little).  
 Waltz, with vocal chorus—Colonial Club Orchestra, "My Heart is Bluer than Your Eyes" (Bryan) (4364).  
 10.18: Male trio—Earl Burnett's Biltmore Trio, "Love Me or Leave Me."  
 Foxtrot—Bob Haring's Orchestra, "Fioretta" (Romilli) (4288).  
 Foxtrot—Ray Miller's Orchestra, "In My Garden of Memory."  
 Novelty foxtrot—Anglo-Persians, "Dance of the Paper Dolls" (Tucker).  
 10.30: Foxtrot, with vocal chorus—Ray Miller's Orchestra, "Moonlight and Roses" (Lemare) (4352).  
 Waltz—Bob Haring's Orchestra, "Dream Boat" (Henry) (4288).  
 Violin solo—Fredric Fradkin, "Nola" (Arndt) (4318).  
 Foxtrot, with vocal chorus—The Pleasure Bound Orchestra, "Just Suppose" (Silvers) (4357).  
 Waltz—Regent Club Orchestra, "Just Another Kiss" (Davis) (4357).  
 10.45: Tenor—Freddie Rose, "You Left Me Out in the Rain" (Rose) (4415).  
 Foxtrot—Carl Fenton's Orchestra, "What a Day!" (Woods) (4421).  
 Foxtrot—Colonial Club Orchestra, "Leave Me a Beautiful Melody."  
 Foxtrot—Carl Fenton's Orchestra, "Maybe, Who Knows?"  
 Foxtrot—Colonial Club Orchestra, "Naughty Eyes" (Ford-Locke).  
 11.0: God Save the King.

## Wednesday, June 4

### 1YA, AUCKLAND (900 KILOCYCLES)—WEDNESDAY, JUNE 4.

- 12.30: Relay of Community Singing from the Auckland Town Hall.  
 1.30: Close down.  
 3.0: Afternoon session—Selected studio items, including literary selection by the Announcer.  
 4.30: Close down.  
 5.0: Children's session, conducted by Uncle Tom.  
 6.0: Dinner session—"H.M.V." Hour.  
 Overture—H.M. Coldstream Guards Band, "Poet and Peasant."

- Orchestral—Symphony Orchestra, "Love, the Magician" (de Falla).  
 6.12: Tacet.  
 6.25: March—National Military Band, "Liberty Bell" (Sousa) (Zono. 5366).  
 Waltz—International Novelty Quartet, "Cuckoo" (Jonasson).  
 Waltz—Jack Hylton's Orchestra, "Spanish Rose" (Pearson) (B5481).  
 Xylophone—Sam Herman, "Al Fresco" (Zonophone EE53).  
 6.27: Tacet.  
 6.30: Orchestral—New Light Symphony Orchestra, "In a Clock Store."  
 March—Royal Opera Orchestra, "Marche Hongroise" (Berlioz).  
 Orchestral—Symphony Orchestra, "Spanish Dance" (de Falla).  
 6.42: Tacet.  
 6.45: Scottische—International Novelty Quartet, "Lena" (Mewes).  
 Pipe organ, piano, trombone and harp—Shilkret's Rhythm Melodists,  
 "When You're With Somebody Else" (Gilbert) (EA336).  
 Waltz—Jack Hylton's Orchestra, "The Angelus was Ringing."  
 March—National Military Band, "El Capitan" (Sousa) (Zono. 5366).  
 6.57: Tacet.  
 7.0: News and market reports.  
 7.40: Talk—Mr. Norman Kerr, "Physical Culture."  
 8.0: Chimes.

An Evening at Home with the 1YA Broadcasting Choir, under the direction of Mr. Len Barnes. The programme will include the following:—

- Part songs—1YA Choir.  
 "The Blue Alsatian Mountains" (J. L. Heath).  
 "Drink to Me Only" (J. L. Heath).  
 "The Sea Hath its Pearls" (Pinsuti).  
 "Old Mother Hubbard" (Wheeler).  
 "Softly, Softly Over the Sea" (Percival).  
 "The Oars are Splashing Lightly" (Siebel).  
 "Come Unto These Yellow Sands" (Mansfield).  
 "Hymn to Music" (Buck).  
 "In This Hour of Softened Splendour" (Pinsuti).  
 "Route Marchin'" (Stock).  
 Topical talk—Mr. A. B. Chappell, M.A.  
 Pianoforte solo—Mr. Cyril Towsey, "Autumn" (Chaminade).  
 Solos—Mrs. H. L. Timmings (soprano).  
 "My Dear Soul" (Byron).  
 "One Little Hour" (Cooke).  
 "Arcady is Ever Young" (Monckton).  
 Miss Gladys V. Brooke (contralto).  
 "There's a Land" (Allitsen).  
 "Life's Epitome" (Rae).  
 "Love's Old Sweet Song" (with violin obligate and with chorus).  
 Miss Marian Irving (elocutionist).  
 "I Wouldn't Be Too Ladylike" (Herbert).  
 "Cats and Dogs" (Wish Wynne).  
 "Just Fancy" (Anon.).  
 10.0: God Save the King.

#### 2YA, WELLINGTON (720 KILOCYCLES)—WEDNESDAY, JUNE 4. SILENT DAY.

#### 3YA, CHRISTCHURCH (980 KILOCYCLES)—WEDNESDAY, JUNE 4.

- 3.0: Afternoon session (gramophone recital).  
 4.25: Sports results.  
 4.30: Close down.  
 5.0: Children's Song Service (Uncle John).  
 6.0: Dinner session, "H.M.V." hour.  
 Selection—New Mayfair Orchestra, "Lilac Time" (Schubert-Clutsam).  
 Orchestral—Royal Opera Orchestra, "Carmen Ballet, No. 1" (Bizet).  
 6.12: Tacet.  
 6.15: Orchestral—National Symphony Orchestra, "William Tell" Overture.  
 6.27: Tacet.  
 6.30: Instrumental—Royal Opera Orchestra, "Sylvia Ballet, Pizzicato and Procession of Bacchus" (Delibes) (C1418).  
 Orchestral—Royal Opera Orchestra, "Carmen Ballet, No. 2" (Bizet).  
 6.42: Tacet.  
 6.45: Orchestral—London Symphony Orchestra, "Chanson de Matin" (Elgar).  
 Trio—Fritz and Hugo Kreisler and Michael Raucheisen, "Arlesienne Intermezzo" (Bizet, arr. Kreisler) (DB1166).  
 Instrumental—Philadelphia Symphony Orchestra, "Nocturne No. 2" (Fetes (Debussy) (E507).  
 6.57: Tacet.  
 7.0: News session.  
 7.30: Addition stock market report.  
 8.0: Chimes.  
 Relay from the Civic Theatre—Christchurch Orchestral Society (Incorporated). 60 players. Conductor, Professor Oddone Savini.  
 The following will be presented:—  
 "5th Symphony—2nd and Last Movement" (Tchaikowsky).  
 "Rienzi Overture" (Wagner).  
 "Suite" (Ambrosio).  
 "Danse Egotic" (Mascagni).  
 "Elegie for 24 Violins and Organ" (Frederick Corder).  
 Vocal soloist—Miss Millicent O'Grady, "Lo Here the Gentle Lark" (Bishop). Orchestral accompaniment with flute obligato by Mr. W. Hay).  
 "Ah Fors' e Lui" (Traviata) (Verdi).  
 God Save the King.

#### 4YA, DUNEDIN (650 KILOCYCLES)—WEDNESDAY, JUNE 4.

- 3.0: Chimes. Selected gramophone items.  
 3.15: Talk—Home Science Extension Department of Otago University, under auspices of Primary Productions Committee, "Care and Treatment of Milk in the Home."  
 4.25: Sporting results.  
 4.30: Close down.  
 5.0: Children's hour, conducted by Big Brother Bill.  
 6.0: Dinner music, "Columbia" hour.  
 Selection—H.M. Grenadier Guards Band, "New Sullivan Selection."  
 Waltz—Court Symphony Orchestra, "Destiny Waltz" (Baynes).  
 6.12: Tacet.  
 6.15: Orchestral—Columbia Symphony Orchestra, "Idilio" (Lack) (01076).  
 Suite—New Queen's Hall Light Orchestra, "Petite Suite de Concert" (Coleridge Taylor). 1—La Caprice de Nanette; 2—Demande et Response (02588).  
 6.26: Tacet.  
 6.30: Suite—New Queen's Hall Light Orchestra, "Petite Suite de Concert" (Coleridge Taylor). 1—Un Sonnet D'Amour; 2—La Tarantelle Fretillante (02589).  
 Wurlitzer organ—Terence Casey, "I'm Lonely" (Coates) (01501).  
 6.42: Tacet.  
 6.45: Dance Suite—H.M. Grenadier Guards Band, "Nell Gwynn Dances" (German). 1—Country Dance; 2—Pastoral Dance (01329).  
 Orchestral—Columbia Symphony Orchestra, "Spring Song."  
 Waltz—Symphony Orchestra, "Morgen Blatter" (Strauss) (9218).  
 6.58: Tacet.  
 7.0: News and announcements session.  
 7.15: Talk—Review Journal Agriculture, by L. W. McCaskill.  
 8.0: Chimes.  
 Novelty—The Band, under the direction of Mr. J. McCaw, "Down the Main Street" (Weidt).  
 Tone Poem—The Band, "Twilight in the Mountains" (Weber).  
 8.9: Soprano—Miss Rita Holmes, "Farewell to Summer" (Johnson).  
 8.13: Violin and piano—Ted Ferrant and Moore Wilson, "When My Dreams Come True" (Berlin); "Sleepy Valley" (Hanley).  
 8.21: Recitals—Miss Pennie Marshall, (a) "Spring Wind in London" (Masefield); (b) "Ethelfred" (Bellock).  
 8.27: Characteristic saxophone band—(a) "Coon's Birthday" (Carter); (b) "Lovable and Sweet" (Clare).  
 8.34: Vocal items—Mr. B. Brown, (a) "Roaming in the Gloaming" (Lauder); (b) "I Belong to Glasgow" (Fyffe).  
 8.40: Violin and piano—Ted Ferrant and Moore Wilson, (a) "Rainbow Man" (Dowling); (b) "Too Wonderful for Words" (Thompson).  
 8.47: Contralto—Miss Netta W. Wilkie, (a) "The Little Old Garden" (Hewitt); (b) "Ships of Arcady" (Head).  
 8.53: March—Saxophone Band, "Local Pride" (Alford).  
 Tone poem—The Band (saxophone band), "Fragrant Flowers."  
 9.0: Weather report.  
 9.2: Soprano—Miss Rita Holmes, (a) "Open Thy Blue Eyes" (Massenet); (b) "Sing to Me the Auld Scotch Songs" (Leeson).  
 9.7: Violin and piano—Ted Ferrant and Moore Wilson, "When I'm in Love."  
 9.11: Recital—Miss Pennie Marshall, "Ballad of Splendid Silence" (Nisbet).  
 9.15: Tone poem—Saxophone Band, "In an Arab Camp" (May).  
 Foxtrot—Saxophone Band, "You're the Cream in My Coffee."  
 9.21: Vocal items—Mr. B. Brown, "When I Get Back to Bonnie Scotland."  
 9.24: Violin and piano—Ted Ferrant and Moore Wilson, "That's What put the Sweet in Home Sweet Home" (Lowry).  
 9.27: Contralto—Miss Netta H. Wilkie, "Meeting of the Waters" (Trdtl.).  
 9.29: Gallop—Saxophone Band, "Blue Streak" (Allen).  
 9.33: Dance session—"Columbia" hour and a half.  
 Foxtrot—Ben Selvin's Orchestra, "Broadway Melody" (Brown).  
 Foxtrot—Leo Reisman's Orchestra, "My Castle in Spain is a Shack in the Lane" (Friend) (01544).  
 Foxtrot—Broadway Nitelites, "You Were Meant for Me" (Brown).  
 Foxtrot—The Knickerbockers, "That's the Good Old Sunny South."  
 9.42: Entertainer—Norman Long, "What Did the Village Blacksmith Say."  
 Foxtrot—Ben Selvin's Orchestra, "He, She and Me" (Lombardo).  
 Foxtrot—Paul Whiteman's Orchestra, "Louise" (Whiting) (07022).  
 Foxtrot—Ipana Troubadours, "Deep Night" (Henderson) (01539).  
 Waltz—Paul Whiteman's Orchestra, "Blue Hawaii" (Baer) (07021).  
 Waltz—Paul Whiteman's Orchestra, "My Angeline" (Wayne) (07020).  
 10.0: Duet—Flotsam and Jetsam, "We Never Know What to Expect."  
 Foxtrot—Piccadilly Players, "Make Believe" (Kern) (01408).  
 Foxtrot—Jan Garber's Orchestra, "Guess Who?" (Davison) (01489).  
 Foxtrot—Piccadilly Players, "Why Do I Love You" (Kern) (01408).  
 Foxtrot—Paul Specht's Orchestra, "My Annapolis and You."  
 10.15: Organ—Frederic Curzon, "For Old Time's Sake" (de Sylva).  
 Foxtrot—Gil Dech's Syncopators, "My Mammy" (Lewis) (01520).  
 Foxtrot—Stellar Dance Band, "If I Had You" (Shapiro).  
 Foxtrot—Harry Reser's Syncopators, "Here Comes the Show Boat."  
 Foxtrot—Harry Reser's Syncopators, "Where Did You Get That Name?" (Klein) (01583).  
 10.30: Entertainer—Norman Long, "Overture 1929" (Carlton) (01583).  
 Foxtrot—Geoffrey Helder's Kettner Five, "Shout Hallelujah 'Cause I'm Home" (Dixon) (G20476).  
 Foxtrot—Paul Whiteman's Orchestra, "Nola" (Ardnt) (07022).  
 Foxtrot—Stellar Dance Band, "How About Me?" (Berlin).  
 Foxtrot—Geoffrey Helder's Kettner Five, "Happy Days and Lonely Nights" (Rose) (Regal G20476).

- Waltz—Paul Whiteman's Orchestra, "Coquette" (Berlin) (07021).  
 10.48: Duet—Flotsam and Jetsam, "When I Grow Old Dad."  
 Foxtrot—Stellar Dance Band, "Flower of Love" (Dreyer).  
 Foxtrot—Paul Whiteman's Orchestra, "Chinese Lullaby" (Bowers).  
 Waltz—Gil Dech's Syncopators, "I'll Always Be in Love With You."  
 Waltz—Stellar Dance Band, "Marie" (Berlin) (Regal G20486).  
 11.0: God Save the King.

## Thursday, June 5

### 1YA, AUCKLAND (900 KILOCYCLES)—THURSDAY, JUNE 5.

- 11.45 a.m.: Relay of Race Results of Auckland Racing Club's meeting held at Ellerslie.  
 3.0: Afternoon session—Selected studio items.  
 3.15: Home science—"Diet for the Runabout Child," talk prepared by Otago University Home Science Extension Service.  
 5.0: Children's session, conducted by "Peter Pan."  
 6.0: Dinner session—"H.M.V." Hour.  
 Selection—Kaufman's Orchestra, "The Gipsy Baron" (Strauss).  
 Waltz—La Vittoria Orchestra, "Wedding of the Winds" (Hall) (Zono).  
 6.12: Tacet.  
 6.15: Orchestral—Piccadilly Orchestra, "If Only I Had You" (Davies) (B2713), "Lolita" (Ferrete).  
 Hawaiian—Kolomuku's Honoluluans, "Aloha Oe" (Liliuokalani).  
 Orchestral—Piccadilly Orchestra, "Charmaine" (Rapee) (B2528).  
 6.27: Tacet.  
 6.30: Selection—New Mayfair Orchestra, "This Year of Grace" (Coward).  
 Orchestral—Waring's Orchestra, "Ah! Sweet Mystery of Life."  
 Hawaiian—Kolomuku's Honoluluans, "Three O'Clock in the Morning."  
 6.42: Tacet.  
 6.45: Orchestral—Victor Concert Orchestra, "Minuet in G" (Paderewski).  
 Orchestral—Victor Concert Orchestra, "Amaryllis" (Thys) (EA240).  
 Orchestral—Piccadilly Orchestra, "Bird Songs at Eventide" (Coates).  
 Waltz—International Concert Orchestra, "Blue Danube" (Strauss).  
 6.57: Tacet.  
 7.0: News and market reports.  
 8.0: Chimes. Presentation of Nigger Minstrel Show by The Minus Fives, assisted by Bert Kingsland's Saxophone Quartet.  
 9.30: Programme of Dance Music—"Brunswick":  
 Foxtrot—Cotton-Pickers, "He's a Good Man to Have Around."  
 Foxtrot—Ray Miller's Orchestra, "Someone's Falling in Love" (Little).  
 Foxtrot—Cotton-Pickers, "Shoo, Shoo, Boogey Boo" (Robin) (4447).  
 Foxtrot—Ray Miller's Orchestra, "You Want Lovin'" (Spier) (4425).  
 9.42: Vocal duet—The Inspiration Boys, "On the Alamo" (Kahn) (4436).  
 Foxtrot—Gerunovich's Roof Garden Orchestra, "There's Sugar-cane Around My Door" (Leonard) (4430).  
 Foxtrot—Mount Royal Hotel Orchestra, "Finding the Long Way Home" (Kahn) (4406).  
 Waltz—Regent Club Orchestra, "Mistakes" (Leslie) (4473).  
 Waltz—Carter's Orchestra, "Three O'Clock in the Morning" (Terriss).  
 9.57: Organ and xylophone—Lew White, "You Were Meant for Me" (Freed).  
 Foxtrot—Mount Royal Hotel Orchestra, "The Land of Sleepy Water."  
 Foxtrot—Biltmore Hotel Orchestra, "That's What I Call Sweet Music"  
 Foxtrot—Red Nicholls's Five Pennies, "Alice Blue Gown" (Tierney).  
 Foxtrot—Biltmore Hotel Orchestra, "Now I'm in Love" (Yellen) (4413).  
 10.12: Comedienne—June Pursell and Roy Fox, "I'm Walking Around in a Dream" (Lewis) (4412).  
 Foxtrot—Arnold Johnson's Orchestra, "Don't Hang Your Dreams on a Rainbow" (Kahal).  
 Foxtrot—Al Goodman's Orchestra, "Or What Have You?" (Henry).  
 Foxtrot—Colonial Club Orchestra, "Song of the Moonbeams" (Tobias).  
 Foxtrot—Al Goodman's Orchestra, "I've Made Habit Out of You."  
 Waltz—Regent Club Orchestra, "If We Never Should Meet Again."  
 10.30: Organ with xylophone—Lew White, "Wedding of the Painted Doll."  
 Foxtrot—Oriole Orchestra, "An Old Italian Love Song" (Harrison).  
 Foxtrot—Lyman's Californian Orchestra, "Ain't Misbehavin'" (Razaf).  
 Foxtrot—Oriole Orchestra, "Why Did You?" (Lombardo) (4439).  
 Foxtrot—Red Nicholls's Five Pennies, "A Pretty Girl is Like a Melody."  
 10.45: Vocal duet—The Inspiration Boys, "The Moonlight March" (Newman).  
 Foxtrot—Hotel Astor Orchestra, "Every Moon's a Honeymoon."  
 Foxtrot—Lyman's Californian Orchestra, "Bashful Baby" (Friend).  
 Foxtrot—Hotel Astor Orchestra, "An Eye-full of You" (Gilbert) (4410).  
 Waltz—Carter's Orchestra, "That Naughty Waltz" (Stanley) (4433).  
 11.0: God Save the King.

### 2YA, WELLINGTON (720 KILOCYCLES)—THURSDAY, JUNE 5.

- 3.0: Chimes. Selected Studio Items.  
 3.15: Home Science Talk—prepared by Home Science Extension Department of Otago University, "Diet for the Runabout Child."  
 4.55: Close down.  
 5.0: Children's Session, conducted by Uncle George.  
 6.0: Dinner Music Session, "Parlophone" Hour.  
 Overture—Grand Symphony Orchestra, "Zampa" (Herold) (A4020).  
 Waltz—Dajos Bela Orchestra, "Morgenblatter" (Strauss) (A4038).  
 6.12: Tacet.  
 6.15: Instrumental—Orchestre of the Opera Comique, Paris, "Scenes Pittoresques" (Massenet) (A4057).  
 Waltz—Edith Lorand Orchestra, "Vienna Waltz" (Drdla) (E10531).

- 6.27: Tacet.  
 6.30: Waltz—Dajos Bela Orchestra, "Marien Klange" (Strauss) (A4038).  
 Instrumental—Dajos Bela Orchestra, "Ideale" (Tosti) (A4015).  
 Waltz—Edith Lorand Orchestra, "Merry Vienna" (Zishrer) (E10531).  
 6.42: Tacet.  
 6.45: Edith Lorand Orchestra, "Song of Autumn" (Waldteufel).  
 Waltz—Queenie and David Kaili, "Hawaiian March" (Ellis).  
 Valse Intermezzo—Edith Lorand Orchestra, "The Flowers' Dream" (Translaeur) (E10570).  
 Selection—H.M. Irish Guards, "The Desert Song" (Romberg).  
 6.57: Tacet.  
 7.0: News Session, Market Reports and Sporting Results.  
 7.30: Lecturette—Mr. J. W. Fergie, N.Z. Railways, "The Romance of the Main Trunk Railway."  
 7.40: Lecturette—Mr. L. D. Webster, the second of a series of musical talks, "The Sad Decay of Jazz."  
 Studio Concert by the Wellington Artillery Band (Conductor Captain T. Herd) and 2YA Artists.  
 8.0: Chimes.  
 March—The Band, "King of the Clouds" (Hespe).  
 Overture—The Band, "The Silver Star" (Greenwood).  
 8.13: Soprano—Mrs. Amy Dunn, "Destiny" (Baynes).  
 8.17: Baritone—Mr. John Horrack, "Two Eastern Songs" (a) "Before the Dawn"; (b) "Salaam" (Agnes Lang).  
 8.23: Fantasia—The Band, (Soloist, Sergeant W. H. Bowman) "My Pretty Jane" (Hartmann) (with variations).  
 8.33: Elocution—Mrs. Mark Tonks, "The 'Ish' Habit" (Anon.).  
 8.38: Tenor—Mr. G. Austin Blackie, "Bonnie Mary of Argyle" (Nelson).  
 8.42: Wurlitzer Organ—Sandy Macpherson, "The Monk's Dream" (Holmes).  
 8.45: Contralto—Miss Ivy Stanton, "The Holy City" (Adams).  
 8.49: Concerted—Syd. Howard, Vera Pearce, Leonard Henry and Company, "Our Village Concert" (H.M.V. B3173).  
 8.57: Serenade—The Band, "Moonlight in Venice" (Beyer).  
 9.3: Weather Report and Announcements.  
 9.5: Soprano—Mrs. Amy Dunn, (a) "Keep on Hopin'" (Maxwell); (b) "Sing Sing Blackbird" (Phillips).  
 9.11: Baritone—Mrs. John Horrack, "Hail Caledonia" (Stroud).  
 9.15: Waltz—The Band, "Fascination" (Rimmer).  
 9.20: Elocution—Mrs. Mark Tonks, "How to Capture Your Prince" (Anon.).  
 9.25: Instrumental—Zonophone Salon Orchestra, (a) "Killarney" (Balfe); (b) "Old Rustic Bridge" (Skelly) (Zonophone 5469).  
 9.31: Tenor—Mr. G. Austin Blackie, "Dream Boat" (Novello).  
 9.35: Selection—The Band, "Satanella" (Balfe).  
 9.47: Contralto—Miss Ivy Stanton, (a) "Morepork"; (b) "Moki" (Prentice) (from Three N.Z. Bird Songs).  
 9.53: Sea Shanties—John Goss and The Cathedral Male Voice Quartet, (a) "Walk Him Along Johnny"; (b) "Johnny Comes Down to Hilo" (Arrgd. Terry) (H.M.V. B2940).  
 9.56: Intermezzo—Two Step, The Band, (a) "Madeline" (Walton); (b) "The Hustler" (Williams).  
 10.3: God Save the King.

### 3YA, CHRISTCHURCH (980 KILOCYCLES)—THURSDAY, JUNE 5.

- 3.0: Afternoon session, gramophone recital.  
 3.15: Home Science—"Diet for the Runabout Child." Talk prepared by Home Science Extension Service of Otago University.  
 4.25: Sports results.  
 4.30: Close down.  
 5.0: Children's hour, conducted by "Ladybird" and "Uncle Frank."  
 6.0: Dinner session, "Columbia" hour.  
 Overture—Basle Symphony Orchestra, "Der Freschutz" (Weber).  
 6.12: Tacet.  
 6.15: Instrumental—J. H. Squire's Celeste Octet, "The Grasshoppers' Dance".  
 Instrumental—J. H. Squire's Celeste Octet, "The Butterfly" (Bendix).  
 Musical Art Quartet, "To a Wild Rose" (McDowell) (01506).  
 Violin—Yvonne Curti, "Madrigale" (Simonetti) (01529).  
 6.27: Tacet.  
 6.30: Instrumental—J. H. Squire's Celeste Octet, (a) "I Love the Moon" (Rubens); (b) "Two Eyes of Grey" (McGeoch) (01213).  
 Instrumental—J. H. Squire's Celeste Octet, (a) "Amoureuse Valse" (Berger); (b) "Valse Bleue" (Margis) (3643).  
 6.42: Tacet.  
 6.45: Instrumental—J. H. Squire's Celeste Octet, "Valse Caprice."  
 Cello—W. H. Squire, "Sarabande" (Seitzer) (04283).  
 Instrumental—J. H. Squire's Celeste Octet, "Perpetuum Mobile."  
 6.57: Tacet.  
 7.0: News and market reports.  
 7.30: Talk—Review of Journal of Agriculture. Talk prepared by 3YA Primary Productions Committee.  
 8.1: Overture—Philadelphia Symphony Orchestra, "Invitation to the Waltz".  
 Tenor—Mr. Ernest Rogers, (a) "The Last Watch" (Pinsuti); (b) "Dreams of Long Ago" (Caruso).  
 8.15: Cello—Beatrice Harrison, "Harlequinade" (Popper) (C1626).  
 8.18: Soprano—Miss Gladys Brooks, (a) "A Soft Day" (Stanford); (b) "My Bird of April Days" (W. Rogers).  
 8.24: Instrumental—Studio Instrumental Octet (Conductor, Mr. Harold Beck), (a) "Spanish Serenade" (Bizet); (b) "Northern Song" (Schumann); (c) "Old English Dance Tunes" (arr. Carse).  
 8.30: Bass—Mr. R. S. H. Buchanan, "The Song of Gybrias the Cretan."  
 8.34: Trio—Fritz Kreisler, Hugo Kreisler and Michael Raucheisen, "Syncopation" (Kreisler) (H.M.V. DA961).  
 8.37: Mezzo-soprano—Miss L. Merle Miller, "Like the Damask Rose."

- 8.41: Instrumental—Studio Instrumental Octet—"Three English Dances."  
1—Stately Dance; 2—Rustic Dance; 3—Graceful Dance (Cowan).  
8.54: Bass with chorus—Peter Dawson, "Homeward Bound" (Stanford).  
9.0: Weather report and station notices.  
9.2: 'Cello—Beatrice Harrison, "The Broken Melody" (Van Biene).  
9.5: Tenor—Mr. Ernest Rogers, (a) "The Dream" (Rubinstein); (b) "Good Night Beloved" (Balfe).  
9.11: Instrumental—Studio Octet, "Five Pieces for Strings" (Purcell). 1—Prelude; 2—Song Tune; 3—Country Dance; 4—Aire; 5—Canaries.  
9.17: Soprano—Miss Gladys Brooks, (a) "Devotion" (Schumann); (b) "The Green Hat" (Schumann).  
9.22: Trio—Fritz Kreisler, Hugo Kreisler and Michael Raucheisen, "Marche Miniature Viennois" (Kreisler) (H.M.V. DA961).  
9.25: Bass—Mr. R. S. H. Buchanan, (a) "A Song at Dawn" (Hubert Brown); (b) "The Pipes of Pan" (Elgar).  
9.31: Studio Instrumental Octet, (a) "Minuet al Antico" (Karganoff); (b) "Morris Dance" (Noble).  
9.40: Mezzo-soprano—Miss L. Merle Miller, (a) "Ah, Weep no More" (Tschalkowsky); (b) "O That it were So" (Frank Bridges).  
9.46: Bass Chorus—Peter Dawson, "The Old Superb" (Stanford).  
9.50: Instrumental—Studio Instrumental Octet, "Four Indian Love Lurices." God Save the King.

#### 4YA, DUNEDIN (650 KILOCYCLES)—THURSDAY, JUNE 5.

SILENT DAY.

## Friday, June 6

#### 1YA, AUCKLAND (900 KILOCYCLES)—FRIDAY, JUNE 6.

- 3.0: Afternoon session—Selected studio items, including literary selection by the Announcer.  
4.30: Close down.  
5.0: Children's session, conducted by "Nod" and "Aunt Jean."  
6.0: Dinner session—"Columbia" Hour:  
Suite—Ketelbey's Concert Orchestra, "In a Fairy Realm" (Ketelbey):  
(1) The Moonlit Glade, (2) The Queen Fairy Dances, (3) Gnomes March (026045).  
6.12: Tacet.  
6.15: Columbia Symphony Orchestra, "March of the Bojaren" (Halvorsen).  
'Cello—Gaspar Casado, "Melodie Arabe" (Glazounov) (03579).  
New Queen's Hall Light Orchestra, "Wood Nymphs" (Coates) (02591).  
6.26: Tacet.  
New Queen's Hall Light Orchestra, "Summer Days Suite" (Coates):  
(1) In a Country Lane, (2) On the Edge of the Lake, (3) At the Dance (02590-1).  
6.42: Tacet.  
6.45: J. H. Squire's Celeste Octet, "Memories of Mendelssohn" (arr. Sear).  
Columbia Symphony Orchestra, "Bridal Procession" (Grieg) (02622).  
6.57: Tacet.  
7.0: News and market reports.  
7.40: Talk—Mr. W. B. G. Wheeler, "Esperanto."  
8.0: Chimes. Instrumental trio—Studio Trio, "Trio Dance from the Opera 'Feramors'" (Rubinstein).  
8.8: Soprano—Mrs. Lætitia Parry, (a) "Christina's Lament" (Dvorak), (b) "Songs My Mother Taught Me" (Dvorak).  
8.15: 'Cello—Miss Molly Wright, "Reverie" (Dunkler).  
8.20: Tenor—Mr. T. Moffitt, (a) "To Daisies" (Quilter), (b) "Nightfall at Sea" (Phillips).  
8.27: Bass-baritone—Mr. Barend Harris, (a) "The Two Grenadiers," sung in English, with brief explanatory notes (Schumann); (b) "Shameir Yisroel" (The Guardian of Israel) (the words are part of the liturgy of the morning service of the Synagogue; the music arranged by L. Shifren; sung in Hebrew).  
8.37: Instrumental trio—Studio Trio, "Trio Selection from the Opera 'Nadeshda'" (Goring Thomas).  
8.45: Talk—Mr. T. Boyce, "Bridge."  
9.0: Evening weather forecast and announcements.  
9.2: Soprano—Mrs. Lætitia Parry, "Sands o' Dee" (Clay).  
9.6: 'Cello—Miss Molly Wright, "Guitarre" (Moszkowski).  
9.11: Bass-baritone—Mr. Barend Harris, (a) "A Rose and You," (b) "A Chauzan auf Shabbos" (A Cantor of the Sabbath). This is the most popular of all the Hebrew folk-songs. It is sung mostly in Yiddish, with Hebrew and Russian.  
9.21: Instrumental trio—Studio Trio, "Rondo Alla Russe," from Trio Opus 98 (Hummel).  
9.28: Tenor—Mr. T. Moffitt, "Faery Song" (Immortal Hour) (Broughton).  
9.32: Lecture-recital—Mr. Karl Atkinson, gramophone lecture-recital, "Round the World on the Wings of Song." God Save the King.

#### 2YA, WELLINGTON (720 KILOCYCLES)—FRIDAY, JUNE 6.

- 3.0: Chimes. Selected studio items.  
3.30 and 4.30: Sporting results.  
4.55: Close down.  
5.0: Children's session, conducted by Big Brother Jack.

#### 6.0: Dinner session—"H.M.V." Hour:

- Orchestral—New Symphony Orchestra, "Le Old Ballet Music," (a) Castillane, (b) Anbade, (c) Andalouse, (d) Aragonaise (Massenet).  
Violin—Heifetz, (a) "Jota" (de Fall), (b) "Puck."  
Orchestral—Marek Weber and His Orchestra, "Menuet No. 1" (Paderewski) (B3026).  
6.14: Tacet.  
6.15: Band—Band of H.M. Coldstream Guards, "Tolanthe" (Sullivan).  
Orchestral—The London Orchestra, "Valse Memories, Parts 1 and 2."  
Organ—R. E. McPherson, "Ninette" (Maud) (B3118).  
6.28: Tacet.  
6.30: Orchestral—New Symphony Orchestra, "Le Old Ballet Music": (a) "Madrilene," (b) "Navarraise" (Massenet) (C1639).  
Violin—Heifetz, "On Wings of Song" (Mendelssohn) (DB 1216).  
Band—Band of H.M. Coldstream Guards, "Pirates of Penzance."  
6.43: Tacet.  
6.45: Orchestral—Marek Weber and Orchestra, "I Pagliacci" (Leoncavallo).  
Organ—R. E. McPherson, "A Japanese Sunset" (Deppen) (B3118).  
Orchestral—Marek Weber and Orchestra, "Cœur Brise" (Gillet).  
6.50: Tacet.  
7.0: News session, market reports and sporting results.  
7.40: Lecturette—A member of the Toc H, "Toc H—How it began and what it does."  
8.0: Chimes. Programme featuring the Ariel Singers and the 2YA Orchestra in gems from grand opera and musical comedy. (Note.—This programme will be interrupted to permit of a relay of a sound film feature from the Majestic Theatre.)  
Overture—2YA Orchestra (conductor, Signor A. P. Truda), "Pique Dame" (Suppe).  
Quartet—Ariel Singers, "The Stars that above us are Shining" (Weber).  
Soprano—Miss Jeanette Briggs, "O Luce Di Quest Anima" (from "Linda di Chamounix") (Donizetti).  
Piano—Mr. Edward Cartner, "Hungarian Rhapsody No. 6" (Liszt).  
Bass—Mr. J. M. Caldwell, "When a Maiden takes Your Fancy" (from "Il Seraglio") (Mozart).  
Sketch—Miss Zena Jupp and Mr. Hedley Aitken, "Disgrace."  
Selection—2YA Orchestra, "Lohengrin" (Wagner).  
Mezzo-contralto—Miss Ngaire Coster, "Dream Enthralling," from "Lilac Time" (Schubert-Clutsum).  
Cello—W. H. Squire, "Gavotte" (Mehul) (Columbia 03646).  
Tenor—Mr. H. Brusey, "M'Appari Tutt Amori" ("Martha"—Flotow).  
Selection—2YA Orchestra, "Extase d'Amour" (Roze).  
Weather report and announcements.  
Soprano—Miss Jeanette Briggs, "Southern Love," from "Southern Maid" (Fraser-Simpson).  
Bass—Mr. J. M. Caldwell, "Ho, Jolly Jenkin," from "Ivanhoe."  
Selection—2YA Orchestra, "The Maid of the Mountains."  
Duet—Miss Jeanette Briggs and Mr. H. Brusey, "Deep in My Heart, Dear" ("Student Prince"—Romberg).  
Selection—H.M. Grenadier Guards Band, Selection from "Belle of New York" (Kerker) (Columbia 9192).  
Sketch—Miss Zena Jupp and Mr. Hedley Aitken, "Having It Out."  
Quartet—Ariel Singers, "The Huntsmen's Chorus" from "Der Freischütz" (Weber).  
Selection—Debroy Somers Band, "Lionel Monckton Memories."  
Contralto—Miss Ngaire Coster, "Live for To-day," from "Maid of the Mountains" (Sunsan).  
Concert valse—2YA Orchestra, "Dolores" (Waldteufel).  
God Save the King.
- 3YA, CHRISTCHURCH (980 KILOCYCLES)—FRIDAY, JUNE 6.
- 3.0: Afternoon session—Gramophone recital.  
4.25: Sports results.  
4.30: Close down.  
5.0: Children's session, conducted by "Chuckie."  
6.0: Dinner session—"H.M.V." Hour.  
Light orchestral—Marek Weber and His Orchestra, "Legarian."  
'Cello—Cedric Sharpe, "Air" (Pergolesi) (B3040).  
Band—Coldstream Guards, "Wedding of the Rose" (Jessel) (B3064).  
6.14: Tacet.  
6.15: Orchestral—Vienna Philharmonic Orchestra, "Morning, Noon and Night in Vienna" (Suppe) (C1667).  
Light orchestra—New Mayfair Orchestra, "Love Lies" (de Sylva).  
'Cello—Cedric Sharpe, "Twilight" (Friml) (B3040).  
Organ—Herbert Dawson, "Evensong" (Eusthope Martin) (B2263).  
Band—H.M. Coldstream Guards, "Hobomoko Intermezzo" (Reeves).  
6.44: Tacet.  
Trio—de Groot (violin), A. Gibilaro (piano), J. Pacey, ('cello), "O Sole Mio" (Di Capua) (B2588).  
Organ—Herbert Dawson, "Idylle" (Edward Elgar) (B2263).  
Orchestral—Berlin State Opera Orchestra, "German Dances" (Mozart).  
6.57: Tacet.  
7.0: News session.  
8.0: Chimes.  
Popular programme with dance music.  
Overture—Dajos Bela Orchestra, "Eldgaffeln" (Landen).  
8.5: Baritone—Mr. E. A. Dowell, (a) "The Old-Fashioned Locket" (Wimbrow); (b) "Marguerita" (White).  
8.11: Mezzo-soprano—Miss M. Metson, (a) "Look Down, Dear Eyes" (Fisher); (b) "Vienna Song" (Tosti).



- 8.17: Humorous sketch—Mr. H. Instone, "At a Millinery Sale" (MS.).  
 8.22: 'Cello—Mr. Harold Beck, (a) "Elegie" (Casella); (b) "Harlequin."  
 8.29: Tenor—Mr. Douglas Suckling, (a) "Pleading" (Elgar); (b) "A Song and a Dream" (Cadman).  
 8.35: Contralto—Mrs. D. W. Stallard, Ole Time Songs, (1) "Far Away," (2) "I've Gwine Back to Dixie" (Lindsay-White).  
 8.41: Instrumental—Christchurch Broadcasting Trio, "Once Upon a Time" (Lind); "Prize Song" (Wagner); "Dance No. 3" (Brahms).  
 8.51: Mezzo-soprano—Miss M. Metson, (a) "Little Boy Blue" (French); (b) "Robin Adair" (Scottish).  
 8.57: Orchestral—Dan Russo and His Oriole Orchestra, "Illinois Loyalty Song" (Brunswick 4563).  
 9.0: Weather reports and station notices.  
 9.2: Baritone—Mr. E. A. Dowell, (a) "My Tonia" (Henderson); (b) "Old Pal, Why Don't You Answer Me" (Lewis and Young).  
 9.8: Instrumental—Christchurch Broadcasting Trio, "Fairy Boat Song" (Hope); (b) "Ave Maria" (Schubert); (c) "Morning in Spring."  
 9.23: Contralto—Mrs. D. W. Stallard, (a) "My Old Kentucky Home" (Foster); (b) "The Old Rustic Bridge by the Mill" (Kelly).  
 9.28: Humour—Mr. H. Instone, "A Holiday on the Farm" (Ezra Kendall).  
 Dance music until 11 p.m.—"Brunswick."  
 Foxtrot—Jack Denny and His Mount Royal Hotel Orchestra, "Blondy."  
 Foxtrot—Abe Lyman and His California Orchestra, "Lucky Me, Loveable You" (Yellen-Ager) (4609).  
 Foxtrot—Jack Denny and His Hotel Orchestra, "Hang on to Me."  
 Foxtrot—Abe Lyman and His California Orchestra, "Love Ain't Nothing but the Blues" (Goodwin-Alter) (4609).  
 9.45: Vocal—Bob Miller and His Hinky Dinkers, "When I Put on My Long White Robe" (Miller) (4553).  
 Foxtrot—Slatrandall and His Orchestra, "I'd do Anything for You."  
 Foxtrot—Lloyd Huntley and His Isle o' Blues Orchestra, "Head Low."  
 9.54: Waltz—Carl Fenton and His Orchestra, "Rock Me to Sleep in Your Arms" (A. P. and C. de Voll) (4578).  
 Foxtrot—Tom Gerun and His Orchestra, "The Web of Love."  
 Foxtrot—Jack Denny and His Mount Royal Hotel Orchestra, "Pretty Little You" (Ryan-Violonsky) (4551).  
 Foxtrot—Mill's Hotzy Totsy Gang, "Some Fun" (Von Eps) (4498).  
 Foxtrot—Jack Denny and His Mount Royal Hotel Orchestra, "Why Can't You Love That Way" (Bourne-Val-Creamer) (4551).  
 10.9: Vocal duet—Al and Pete, "At Nesting Time" (Bontsema) (4670).  
 Foxtrot—Louis Kaizman and His Brunswick Orchestra, "Once Upon a Time" (Thompson) (4546).  
 Foxtrot—Jesse Stafford and His Orchestra, "Feelin' The Way I Do."  
 Foxtrot—Lloyd Huntley and His Isle o' Blues Orchestra, "Same Old Moon—Same Old June" (Friend) (4643).  
 Waltz—Bob Haring and His Orchestra, "All that I'm Asking is Sympathy" (Davis-Burke) (4578).  
 10.24: Foxtrot—Meyer Davis' Hotel Astor Orchestra, "A Year from To-day."  
 Foxtrot—Slatrandall and His Orchestra, "Blame it on the Moon."  
 Foxtrot—Meyer Davis' Hotel Astor Orchestra, "He's so Unusual."  
 10.33: Vocal—Bob Miller and His Hinky Dinkers, "Golden Wings" (Miller).  
 Foxtrot—Jesse Stafford and His Palace Hotel Orchestra, "I Don't Want Your Kisses" (Fisher-Broones) (4548).  
 Foxtrot—Tom Clines and His Music, "Time Will Tell" (Gilbert).  
 Foxtrot—Meyer Davis' Hotel Astor Orchestra, "Love."  
 Foxtrot—Tom Clines and His Music, "Perhaps" (Quizas) (4575).  
 Waltz—Jesse Stafford and His Palace Hotel Orchestra, "Until the End."  
 10.51: Foxtrot—Jimmy Joy and His Orchestra, "Harmonica Harry."  
 Foxtrot—Jesse Stafford and His Orchestra, "Last Night Honey."  
 Foxtrot—Jimmy Joy and His Orchestra, "Can't You Understand?"  
 11.0: God Save the King.

4YA, DUNEDIN (650 KILOCYCLES)—FRIDAY, JUNE 6.

- 3.0: Chimes. Selected gramophone items.  
 3.15: Talk—Miss Buccleugh, "Fashions."  
 4.25: Sporting results.  
 4.30: Close down.  
 5.0: Chimes. Children's hour, conducted by Aunt Sheila.  
 6.0: Dinner music, "Columbia" hour.  
 Selection—B.B.C. Wireless Symphony Orchestra, "La Boutique Fantasque" (Respighi) (Regal G30018).  
 'Cello—W. H. Squire, "Humoresque" (Dunkler-Squire) (04192).  
 6.12: Tacet.  
 6.15: J. H. Squire Celeste Octet, "Chant Sans Paroles" (Tschaiowsky).  
 Suite—Plaza Theatre Orchestra, "Gipsy Suite." 1—Valse Lonely Life; 2—Allegro, the Dance (German) (02537).  
 6.27: Tacet.  
 6.30: Suite—Plaza Theatre Orchestra, "Gipsy Suite." 1—Menuetto, Love Duet; 2—Tarantella, the Revel (German) (02538).  
 Madrid Symphony Orchestra, "Dance of the Neighbours" (de Falla).  
 6.42: Tacet.  
 6.45: Venetian Players String Quintet, (a) "Romanza" (Mozart); (b) "Allegro" (Mozart) (Regal G20467).  
 Pianoforte—Ignaz Friedman, "Romance in E Flat" (Rubinstein).  
 Basle Symphony Orchestra, "Rosamunde Entr'acte, No. 2" (Schubert).  
 6.57: Tacet.  
 7.0: News session.  
 8.0: Chimes.  
 Overture—Milan Symphony Orchestra, "Semiramide" (Rossini).  
 8.13: Bass—Mr. Edward Bond, "Song of the Waggoner" (Breville-Smith).

- 8.17: Instrumental—4YA Trio, "2nd Movement from Trio" (Arensky).  
 8.22: Soprano—Miss F. Sumner, "Orpheus with his Lute" (Sullivan).  
 8.26: Sketch—Winkel-Lampen Radio Players, "The Gentleman" (Simpson).  
 8.32: 'Cello and piano—Mr. P. J. Palmer and Mr. Max Scherek, (a) "Entrance to the Forest" (Popper); (b) "Dance of the Gnomes."  
 8.37: Tenor—Mr. A. Mitchell, "McGregor's Gathering" (Lee).  
 8.43: Organ—Terence Casey, "Keys of Heaven" (arr. Casey) (Col. 02842).  
 8.45: Contralto—Miss Lorna E. Smith, "Lithuanian" (Chopin).  
 8.48: Recital—Mr. Lester F. Moller, "A Dicken's Monologue" (Phillips).  
 8.53: Violin and piano—Mr. J. A. Wallace and Mr. Max Scherek, "2nd Movement from Kreutzer Sonata" (Beethoven).  
 9.0: Weather report.  
 9.2: Tone poem—New Queen's Hall Orchestra, "Finlandia" (Sibelius).  
 9.6: Bass—Mr. Edward Bond, (a) "Sittin' Thinking" (Fischer); (b) "Old Clothes, Fine Clothes" (Shaw).  
 9.12: Soprano—Miss F. Sumner, (a) "A Spirit Flower" (Tipton); (b) "Sunday" (Brahms).  
 9.19: Winkel-Lampen Radio Players, "Sleeping Out" (Titheridge).  
 9.25: Instrumental—4YA Trio, "Third Movement from Trio, Op. 49."  
 9.30: Tenor—Mr. A. Mitchell, (a) "When Shadows Gather" (Marshall); (b) "I Heard You Singing" (Ceates).  
 9.37: Contralto—Miss Lorna E. Smith, (a) "Men from the Fields" (Hughes); (b) "The Lover's Curse" (Hughes).  
 9.44: Violin and piano—Mr. J. A. Wallace and Mr. Max Scherek, "Finale from 'Kreutzer' Sonata" (Beethoven).

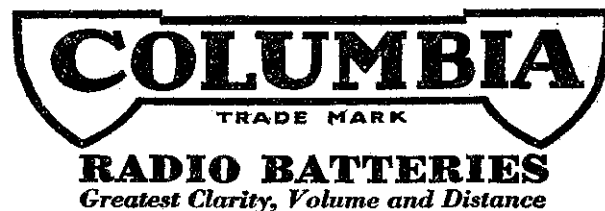


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- 9.49: Recital—Mr. Lester F. Moller, (a) "Selection from 'Much Ado About Nothing'" (Shakespeare); (b) "The Village Poet" (Anon).  
 9.55: March—Columbia Symphony Orchestra, "March of the Bojaren." God Save the King.

## Saturday, June 7

### IYA, AUCKLAND (900 KILOCYCLES)—SATURDAY, JUNE 7.

- 11.30 a.m.: Relay of Auckland Racing Club's meeting from Ellerslie Race-course, interspersed with gramophone items.  
 2.45 p.m. Relay of description of Rugby Football Match from Eden Park (Announcer, G. Hutter).  
 5.0: Children's session conducted by "Cinderella."  
 6.0: Dinner session—"Columbia" Hour:  
 March—H.M. Grenadier Guards, "Martial Moments" (arr. Winter).  
 Waltz—Eddie Thomas's Collegians, "Missouri Waltz" (Logan) (02553)  
 6.12: Tacet.  
 6.15: Violin and Wurlitzer organ—Marrnello, "Evening in the Desert."  
 Hawaiian—South Sea Islanders, "Dreamy Hilo Bay" (Heagney).  
 March—Columbia Symphony Orchestra, "March of the Toys" (Herbert).  
 Piano solo—Percy Grainger, "Molly on the Shore" (Grainger) (03575).  
 6.26: Tacet.  
 6.30: Waltz—Eddie Thomas's Collegians, "Till We Meet Again" (Whiting).  
 Waltz—Eddie Thomas's Collegians, "Beautiful Ohio" (Earl) (02651).  
 Piccolo duet—Jean and Pierre Gennin, "Rippling Streams" (Gennin).  
 6.41: Tacet.  
 6.45: Violin and organ—Marrnello, "Once" (Saunders) (Regal G20420).  
 Xylophone—W. W. Bennett, "Gee Whiz" (Byron) (02575).  
 Hawaiian—South Sea Islanders, "Lei Lani" (Heagney) (01102).  
 Instrumental—Denza Dance Band, "In the Shadows" (Finck) (Regal)  
 6.58: Tacet.  
 7.0: News and information session.  
 8.0: Chimes. Overture—Regal Cinema Orchestra, "Broadway Selection."  
 8.9: Vocal duet—Basham-Briggs Duo, "The Miller and the Maid" (Marzials).  
 8.13: Selection—IYA Orchestral Octet, under the direction of Mr. Eric Waters, "Chinese Honeymoon" (Talbot).  
 8.18: Humourist—Mr. Dan Flood, "Billy" (Kemp).  
 8.22: Novelty—Xylo-Rimba Orchestra, "Sweet Hawaiian Dreams" (Parish).  
 8.25: Suite—IYA Orchestral Octet, "Coon's Day Out" (Baynes): (1) Good Morning, (2) Good Afternoon, (3) Good Evening.  
 8.33: Baritone—Mr. A. Briggs, (a) "Rebel's Song" (b) "Son of Mine" (both from the Freebooters' Songs) (Wallace).  
 8.46: Soprano—Miss Reta MacCullay, (a) "Auld Scotch Songs" (Bethune), (b) "O Can Ye Sew Cushions?" (Moffat).  
 8.53: Waltz—IYA Orchestral Octet, "Dearest One" (Flaunfuss), "The Deathless Army" (Trotiere).  
 9.2: Evening forecast and announcements.  
 9.4: Organ—G. T. Pattman, "Polly" (Zamecnik) (Columbia 01144).  
 9.7: Vocal duet—Basham-Briggs Duo, "Croon, Croon, Underneath the Moon"  
 9.12: Suite—IYA Orchestral Octet, "Gabrielle" (Rosse).  
 9.12: Suite—IYA Orchestral Octet, "Gabrielle" (Rosse): (1) Pizzicato, (2) Minuet, (3) Valse Romance, (4) Patrol.  
 9.22: Humorous—Mr. Dan Flood, (a) "Having It Out" (Kemp), (b) "Me Too" (Wallace).  
 9.30: Novelty—Xylophone Rimba Orchestra, "Sunny Smiles of Hawaii"  
 9.34: Contralto—Miss Daisy Basham, (a) "Beautiful Beatrice" (Mallinson), (b) "Eldorado" (Mallinson).  
 9.40: Organ—G. T. Pattman, "Janette" (Nicholls).  
 9.46: Soprano—Miss Reta MacCullay, "The Auld Hoose" (Lady Nairne).  
 9.47: Male quartet—The Diplomats, "Down Among the Sugar-cane" (Tobias).  
 9.50: Orchestral—IYA Orchestral Octet, Latest Novelties.  
 10.0: Programme of Dance Music, "H.M.V." Hour:  
 Foxtrot—Arcadians Dance Orchestra, "Fascinating Eyes" (Snyder).  
 Foxtrot—Jack Pettis and his Pets, "A Bag of Blues" (Goering).  
 Foxtrot—Ambrose and his Orchestra, "Try to Learn to Love" (Coward).  
 Foxtrot—Jack Pettis and his Pets, "Freshman Hop" (Goering).  
 Waltz—Arcadians Dance Orchestra, "Ah! Sweet Mystery of Life."  
 10.15: Humour—Leonard Henry, "The Tale of the Talkies" (Henry) (B2916).  
 Foxtrot—Arcadians Dance Band, "Our Canary" (Butler) (Zono. 5251).  
 Foxtrot—Ambrose and his Orchestra, "Dance, Little Lady" (Coward).  
 Foxtrot—Arcadians Dance Orchestra, "Dreaming of To-morrow" (Pole).  
 Foxtrot—George Olsen's Music, "Old Man Sunshine" (Dixon) (EA422).  
 Foxtrot—Park Central Orchestra, "Then Came the Dawn" (Dubin).  
 Waltz—Troubadours, "Diane" (Rapee) (EA269).  
 10.36: Wurlitzer organ—Leslie James, (a) "Just Imagine" (De Sylva), (b) "Lily of Laguna" (Stuart) (B2909).  
 Foxtrot—Arcadians Dance Orchestra, "The Man I Love" (Gershwin).  
 Foxtrot—"Sentimental Baby" (Palmer) (Zonophone EE144).  
 Foxtrot—Arcadians Dance Orchestra, "A Room with a View" (Coward).  
 10.51: Humour—Leonard Henry, "General Post" (Henry) (B2916).  
 Foxtrot—Nat Shilkret's Orchestra, "Nagasaki" (Dixon) (EA412).  
 Foxtrot—George Olsen's Music, "Doin' the Raccoon" (Klages) (EA410).  
 Waltz—Nat Shilkret's Orchestra, "Till We Meet Again" (Egan).  
 11.0: God Save the King.

### 2YA, WELLINGTON (720 KILOCYCLES)—SATURDAY, JUNE 7.

- 3.0: Chimes. Selected studio items.  
 3.30 and 4.30: Sports results.

- 4.56: Close down.  
 5.0: Children's hour, conducted by Uncle Toby.  
 6.0: Dinner session, "Columbia" hour.  
 Orchestral—Herman Finck and His Orchestra, "Waldteufel Memories"  
 'Cello—W. H. Squire, "Gavotte" (Mehul) (03646).  
 Mandolin band—Circolo Mandolinista, "Torna a Surriento" (de Curita)  
 6.13: Tacet.  
 6.15: Band—B.B.C. Wireless Military Band, "Dance of the Tumblers."  
 Octet—Squire Celeste Octet, "Funeral March of a Marionette."  
 Saxophone—Chester H. Hazlett, "Valse Inspiration" (Hazlett).  
 Orchestral—Plaza Theatre Orchestra, "Pearl o' Mine" (Fletcher).  
 6.28: Tacet.  
 6.30: Waltz—New Concert Orchestra, "Nights of Fragrance" (Ziehrer).  
 Quintet—Squire's Celeste Octet, "Air on G String" (Bach) (01713).  
 Saxophone—Chester Hazlett, "To a Wild Rose" (MacDowell) (01627).  
 Orchestral—Plaza Theatre Orchestra, "Bal Masque" (Fletcher).  
 6.43: Tacet.  
 6.45: Selection—Circolo Mandolinistico, "Stephanie Gavotte" (Czibulka).  
 Band—B.B.C. Wireless Military Band, "Goliwog's Cake Walk."  
 'Cello—W. H. Squire, "Madrigale" (Simonetti-Squire) (06346).  
 Waltz—New Concert Orchestra, "Vienna Maidens" (Ziehrer) (02979).  
 6.58: Tacet.  
 7.0: News session, market reports and sporting results.  
 8.0: Chimes.  
 Overture—2YA Salon Orchestra (Conductor, Mr. M. T. Dixon), "The Baby on the Shore" (Irimy).  
 8.13: Tenor—Mr. F. Bryant, "Love Thy Spell is Everywhere" (Lewis).  
 8.17: Steel guitar duo—Berthold and Bent, (a) "The Pagan Love Song" (Freed-Brown); (b) "Southern Blues" (Pallikiko).  
 8.24: Siffleur—Mr. Cyril McCheyne, "The Desert Song" (Romberg).  
 8.28: Sketch—Mr. Cedric Gardiner and Miss Madge Freeman, "The Rabbit" (Peach).  
 8.35: Selection—Salon Orchestra, "Salome" (Lampe).  
 8.43: Contralto—Miss Dorothy Spiller, (a) "O Western Wind" (Brahe); (b) "Betty's Garden" (Sanderson).  
 8.49: Baritone—Mr. R.S. Allwright, "Tipperary Christening" (Irish Trdtl.).  
 8.53: Instrumental—Salon Orchestra, "Request Item."  
 9.1: Weather forecast and announcements.  
 9.3: Quartet—Melodie Four, "Request Item."  
 9.7: Tenor—Mr. S. Duncan, (a) "Shy Mignonette" (Brahe); (b) "Because I Love You So" (Forster).  
 9.12: Steel guitar duo—Berthold and Bent, (a) "Blue Skies" (Berlin) (b) "One, Two, Three, Four" (Traditional).  
 9.19: Siffleur—Mr. Cyril McCheyne, "Rose Marie" (Frml).  
 9.23: Duet for two pianos—Victor Arden and Phil Ohman, "Dance of the Paper Dolls" (Tucker-Sims) (Zono. EE14).  
 9.26: Sketch—Mr. Cedric Gardiner and Miss Madge Freeman, "Mrs. or Miss" (Moore).  
 9.33: Selection—Salon Orchestra, "Squire's Popular Songs" (arr. Baynes).  
 9.41: Contralto—Miss Dorothy Spiller, "Dawn" (Curran).  
 9.45: Duet for two pianos—Victor Arden and Phil Ohman, "Ragamuffin."  
 9.48: Bass—Mr. W. W. Marshall, "Mountains of Mourne" (Collinson) (by request).  
 9.52: Quartet—Melodie Four, "Novelty Item—from Discord to Harmony."  
 9.58: Salon Orchestra, "Dance Novelties."  
 10.6: Dance programme. "Brunswick" hour.  
 Foxtrot—Six Jumping Jacks, "The Whoopie Hat Brigade" (Siege).  
 Foxtrot—Cotton Pickers, "No Parking" (Chase) (4440).  
 Waltz—Bob Haring's Orchestra, "I Love You" (Fisher) (4458).  
 10.12: Vocal—Harold Lambert, "When the Real Thing Comes Your Way."  
 Foxtrot—Cotton Pickers, "St. Louis Gal" (Robinson) (4440).  
 Foxtrot—Cotton Pickers, "Moanin' Low" (Dietz) (4446).  
 Foxtrot—Al Goodman and His Orchestra, "Susanna" (Ward) (4423).  
 Foxtrot—Lyman's California Orchestra, "After Thinking it Over."  
 Foxtrot—Bob Haring's Orchestra, "Song of Siberia" (Lewis) (4498).  
 10.30: Organ and vibraphone—Lew White, "Honey" (Simons) (4396).  
 Foxtrot—Lyman's California Orchestra, "Junior" (Donaldson).  
 Foxtrot—Bob Haring's Orchestra, "The Moonlight March" (Newma).  
 Foxtrot—Bob Haring's Orchestra, "At Close of Day" (Klages).  
 Waltz—Colonial Club Orchestra, "My Song of the Nile" (Bryan).  
 10.45: Vocal duet—The Dixie Stars, "Sweet Mandy" (4459).  
 Foxtrot—Carl Fenton's Orchestra, "The World's Greatest Sweetheart."  
 Foxtrot—Colonial Club Orchestra, "If You Believe in Me" (Gilbert).  
 Foxtrot—Carl Fenton's Orchestra, "Smiling Irish Eyes" (Ruby).  
 Foxtrot—Carl Fenton's Orchestra, "Love is a Dreamer" (Green).  
 11.0: Sports results.  
 11.10: God Save the King.

### 3YA, CHRISTCHURCH (980 KILOCYCLES)—SATURDAY, JUNE 7.

- 2.45: Running description of Rugby Football Match Great Britain v. Canterbury at Lancaster Park.  
 5.0: Children's session.  
 6.0: Dinner session—"Columbia" Hour.  
 March—National Military Band, "National Emblem" (Bagley).  
 'Cello—W. H. Squire, "The Broken Melody" (Van Vienne) (04180).  
 Albert Sandlers' Orchestra, "I Kiss Your Hand, Madame" (Erwin).  
 'Kinema organ—G. T. Pattman, "Cherie Waltz" (Valentine) (01344).  
 6.12: Tacet.  
 6.15: Court Symphony Orchestra, "The Gondoliers" (Sullivan) (979).  
 Paul Whiteman's Orchestra, "Gypsy" (Gilbert) (07505).

- 6.27: Tacet.  
 6.30: Albert Sandlers' Orchestra, "Chaita" (Schertzing) (01467).  
 Padilla's Marimba Serenaders, "Paree" (Padilla) (Regal G20344).  
 Piano—Gil Pech, "Sometimes I'm Happy" (Youmans) (01205).  
 Royal Serbian Tambouritzza Orchestra, "Serbian Melody" (01490).  
 6.42: Tacet.  
 6.45: Intermezzo—Ketelbey's Orchestra, "Bells Across the Meadow."  
 Rio Marimba Serenaders, "Dolores Waltz" (Waldteufel).  
 Organ—G. T. Pattman, "Worryin' Waltz" (Fairman) (01344).  
 March—National Military Band, "Stars and Stripes" (Souza) (01153).  
 6.57: Tacet.  
 7.0: News session.  
 7.30: Sports results.  
 8.0: Chimes. Vaudeville and dance session.  
 Orchestral—Paul Whiteman and His Orchestra, "Gypsy" (Signorelli).  
 8.5: Soprano—Miss Linda Mills, "A May Morning" (Denza).  
 8.9: Baritone—Mr. B. H. Collett, "Beneath Thy Window" (Di Copua).  
 8.13: Humour at the piano—Miss Lily Kinsella, (a) "The Photographer's Charm" (MS.); (b) "The Picture Pianist" (Hastings).  
 8.20: Instrumental—Studio Instrumental Octet (Conductor, Mr. H. Beck),  
 "Overture to Stradella" (Flotow), "La Paloma" (Yradier).  
 9.33: Contralto—Miss Edna Johnson, "Sloe Eyes" (Rubens).  
 8.37: Bass—Mr. William Ellis, "When Bright Eyes Glimmer" (Hedgecock).  
 8.41: Instrumental—Studio Instrumental Octet, "Melodie" (Friml) "Vanity."  
 8.50: Valdeville turn—Mr. Eddie Hegan, "Song, Dance and Story" (MS.).  
 8.56: Accordion—Johnnie Sylvester, "Ciriborin" (Pestalozza) (Regal).  
 9.0: Weather report and station notices.  
 9.2: Orchestral—Studio Instrumental Octet, "Autumn Phantasy" (Booth),  
 "Scottish Tunes" (Carse).  
 9.11: Soprano—Miss Linda Mills, "Love's Echo" (Newton), "The Sunshine  
 of Your Smile" (Lillian Ray).  
 9.17: Baritone—Mr. B. H. Collett, (a) "Can't You Hear Me Calling?"  
 (Roma); (Kiss A Miss) (Baron).  
 9.23: Xylophone—W. Byrne and W. W. Bennett, "The Two Imps" (Alford).  
 9.26: Contralto—Miss Edna Johnson, (a) "The Fairy Tales of Ireland"  
 (Coates); (b) "When You Come to the End of the Day."  
 9.32: Orchestral—Studio Instrumental Octet, "Keltic Lament" (Foulds).  
 9.37: Bass—Mr. William Ellis, (a) "Pedlar Jack" (Dix); (b) "The Gallants  
 of England" (Scott-Gatty).  
 9.43: Vaudeville turn—Mr. Eddie Hegan, "Song, Dance and Story" (MS.).  
 9.49: Musical monologue at the piano—Miss Lily Kinsella, "A Novel on the  
 Bovril Principle" (Fane).  
 9.53: Instrumental—Studio Instrumental Octet, (a) "Legende" (Friml);  
 "Indian Dawn" (Zamecnik).  
 Dance music until 11 p.m.—"Columbia."  
 10.0: Foxtrot—Jack Payne and the B.B.C. Dance Orchestra, "Get Up Nice  
 and Early" (Sarony) (01765).  
 Foxtrot—Stellar Dance Band, "The Toymaker's Dream" (Golden).  
 Foxtrot—Hal Swain and His Band, "Am I Blue?" (Clarke and Akst).  
 Foxtrot—Stellar Dance Band, "I'm Thirsty for Kisses, Hungry for  
 Love" (Davis-Coots) (G20603).  
 10.12: Vocal—Buddy Logan and His Veterans, "Don't Get Collegiate" (Rose).  
 Foxtrot—Ray Starita and His Ambassadors, "That's What I Call  
 Heaven" (Wimbrow) (01761).  
 Foxtrot—Ipana Troubadours, "Steppin' Along" (Kernell) (01722).  
 Foxtrot—Ipana Troubadours, "There's Too Many Eyes that Wanna  
 Make Eyes at Two Pretty Eyes I Love" (Davis) (01761).  
 Waltz—Stellar Dance Band, "Sleepy Valley" (Hanley) (Regal).  
 Waltz—Hal Swain and His Band, "Let Me Have My Dreams."  
 10.30: Vocal—Pete Woolery, "Beautiful" (Stern) (Regal G20622).  
 Foxtrot—Stellar Dance Band, "Lonesome Little Doll" (Cowan).  
 Foxtrot—Paul Whiteman and His Orchestra, "At Twilight" (Tracy).  
 Foxtrot—Jack Payne and the B.B.C. Wireless Dance Orchestra, "Wake  
 Up and Dream" (Cole-Porter) (01762).  
 Foxtrot—Ipana Troubadours, "Too Wonderful for Words" (Stamper).  
 10.45: Vocal—Buddy Morgan and His Veterans, "Sergeant Flagg and Ser-  
 geant Quirt" (Glein) (01782).  
 Foxtrot—Jack Payne and the B.B.C. Dance Orchestra, "Wake Up and  
 Dream—Looking at You" (Cole-Porter) (01762).  
 Foxtrot—Paul Whiteman and His Orchestra, "When You're Counting  
 the Stars Alone" (Rose) (07029).  
 Foxtrot—Paul Whiteman and His Orchestra, "Let's Do It" (Porter).  
 Waltz—Paul Whiteman and His Orchestra, "Love Me" (Morse).  
 11.0: God Save the King.

#### 4YA, DUNEDIN (650 KILOCYCLES)—SATURDAY, JUNE 7.

- 3.0: Chimes. Description of Rugby football on relay from Carisbrook.  
 4.25: Sporting results.  
 4.30: Close down.  
 5.0: Chimes. Children's Hour, conducted by Aunt Anita.  
 6.0: Dinner Music, "Parlophone" Hour.  
 Selection—Edith Lorand Orchestra, "The Vagabond King" (Friml).  
 Waltz—Dajos Bela Orchestra, "The Swallows" (Strauss) (A4010).  
 6.12: Tacet.  
 6.15: Selection—Frank Westfield's Orchestra, "Chu Chin Chow" (Norton).  
 Orchestra—Dajos Bela Orchestra, "O Sole Mio" (Arrgd. Lindeman).  
 Wurflitzer Organ—Leslie Harvey, "Absent" (Metcalf) (A2782).  
 6.29: Tacet.  
 6.30: Waltzes—Dajos Bela Orchestra, (a) "Oh Spring How Fair Thou Art"  
 (Läncke); (b) "Songs D'Amour Apres Le Bal" (Calbulka).  
 Instrumental—Dajos Bela Orchestra, "Humoresque" (Dvorak).

- 6.42: Tacet.  
 6.4: Dance Orchestra—Dorsey Bros. Orchestra, "Was it a Dream" (Coslow).  
 Wurflitzer Organ—Leslie Harvey, "Until" (Sanderson) (A2728).  
 Waltz—Dajos Bela Orchestra, "Faust" (Gounod) (A4010).  
 6.55: Tacet.  
 7.0: News Session.  
 8.0: Chimes. Relay of Vaudeville Programme from 3YA Christchurch.  
 10.0: Programme of Dance Music, "H.M.V." Hour.  
 Foxtrot—Nat Shilkret and His Orchestra, "Nobody But You" (Good-  
 win-Edwards) (B5691).  
 Foxtrot—Jack Hylton and His Orchestra, "Orange Blossom Time"  
 (Goodwin-Edwards) (B5700).  
 Foxtrot—Nat Shilkret and His Orchestra, "Your Mother and Mine"  
 (Goodwin-Edwards) (B5691).  
 Foxtrot—The Rounders, Jack Hylton and His Orchestra, "Singin' in the  
 Rain" (Freed-Brown) (B5700).  
 Foxtrot—The High Hatters, "Low Down Rhythm" (Klages-Green).  
 10.15: Waltz—Leo Reisman and His Orchestra, "Dance Away the Night"  
 (Thompson Stamper) (EA647).  
 Humour—Norman Long, "Is It British?" (K. and G. Weston).  
 10.21: Foxtrot—Henry Busse and His Orchestra, "Since I Found You" (Ruby  
 Perkins) (EA648).  
 Foxtrot—Waring's Pennsylvanians, "Button Up Your Overcoat" (de  
 Sylva, Brown (Henderson) (Victor 21861).  
 Foxtrot—Charles Dornberger and Orchestra, "Maybe Who Knows"  
 (Tucker-Schuster-Etting) (EA651).  
 Foxtrot—Waring's Pennsylvanians, "My Lucky Star" (de Sylva).  
 Foxtrot—Leo Reisman and His Orchestra, "Doing the Boom Boom"  
 (Conrad-Mitchell-Gottler) (EA652).  
 10.36: Waltz—Henry Russe and His Orchestra, "Like a Breath of Spring  
 Time" (Dubin-Burke) (EA648).  
 Vocal—Norman Long, "I Think of You" (K. and G. Weston).  
 10.42: Foxtrot—Victor Arden, Phil Ohman and Their Orchestra, "Love Your  
 Spell is Everywhere" (Janis-Goulding) (EA642).  
 Foxtrot—Nat Shilkret and His Orchestra, "You Made Me Love You,  
 Why Did You?" (Lombardo-Kippel) (EA647).  
 Foxtrot—Leo Reisman and His Orchestra, "Look What You've Done  
 To Me" (Conrad-Mitchell-Gottler) (EA652).  
 10.51: Waltz—Ben Pollack and His Central Orchestra, "You're Always in My  
 Arms" (McCarthy-Tierney) (EA646).  
 Foxtrot—Ben Pollack and His Central Orchestra, "Sweetheart  
 We Need Each Other" (McCarthy-Tierney) (EA646).  
 Foxtrot—Charles Dornberger and Orchestra, "I Want to Meander in  
 the Meadow" (Wood and Tobias) (EA61).  
 11.0: God Save the King.

## Sunday, June 9

### 1YA, AUCKLAND (900 KILOCYCLES)—SUNDAY, JUNE 8.

- 3.0: Afternoon Session—Selected Studio Items, including a Literary selec-  
 tion by the Announcer.  
 4.30: Close down.  
 5.0: Children's Song Service, conducted by Uncle Leo.  
 6.55: Relay of Evening Service from the St. David's Church. Preacher:  
 Rev. D. C. Herron. Organist: Mr. E. S. Craston.  
 8.30 (approx.): Relay of concert from Auckland Town Hall of Municipal  
 Band, under the direction of Mr. Christopher Smith.  
 9.30 (approx.): God Save the King.

### 2YA, WELLINGTON (720 KILOCYCLES)—SUNDAY, JUNE 8.

- 3.0: Chimes. Selected studio items.  
 4.30: Close down.  
 6.0: Children's Session, conducted by Uncle George.  
 Children's Choir from Cambridge Congregational Church, under Mr.  
 Reynolds.  
 7.0: Relay of Evening Service of the Trinity Methodist Church, Wellington  
 South. Preacher: Rev. T. W. Vealie. Organist: Miss Lillian Thaw-  
 ley, L.A.B. Choirmaster: Mr. W. McClellan.  
 8.15 (approx.): Relay of the Band Recital of the Port Nicholson Silver  
 Band, from the Grand Opera House.

### 3YA, CHRISTCHURCH (980 KILOCYCLES)—SUNDAY, JUNE 8.

- 3.0: Afternoon Session—Gramophone Recital.  
 4.30: Close down.  
 5.30: Children's Song Service from Children of the Oxford Terrace Baptist  
 Church, under Rev. L. C. M. Donaldson.  
 6.15: Selected recordings from Studio.  
 6.30: Relay of Evening Service from Oxford Terrace Baptist Church.  
 Preacher: Rev. L. C. M. Donaldson. Organist: Mr. W. Melville  
 Lawry. Choir Conductor: Mr. K. G. Archer.  
 8.0: Studio Intermission.  
 8.15 (approx.): Relay from Civic Theatre of Special Concert Programme by  
 Derry's Military Band (Conductor Mr. J. Scott) and assisted by  
 well known artists.  
 God Save the King.

**4YA, DUNEDIN (650 KILOCYCLES)—SUNDAY, JUNE 8.**

- 3.0 : Chimes. Selected gramophone items.  
 4.30 : Close down.  
 5.0 : Children's Song Service, conducted by Big Brother Bill.  
 6.15 : Close down.  
 6.30 : Relay of Evening Church Service from St. Paul's Cathedral. Preacher: Canon Neville. Choirmaster: Mr. Heywood.  
 7.45 : Overture—National Symphony Orchestra, "Fra Diavolo" (Auber).  
 7.51 : Tenor—Browning Mumery, "Madeline" (James) (Zonophone 5440).  
 7.54 : Piano—Vladimir de Paekmann, (a) "Mazurka in C Sharp Minor"; (b) "Mazurka in A Minor" (Chopin) (H.M.V. DB1103).  
 7.58 : Mixed Vocal—Pace Jubilee Singers, "Old Time Religion."  
 8.1 : Weather report.  
 8.2 : Orchestral—Zonophone Salon Orchestra, "Old Rustic Bridge" (Shelly).  
 8.5 : Relay of Band Concert from His Majesty's Theatre by Dunedin Tramways Band, assisted by Miss G. Burt, contralto, and Mr. J. E. Davies, tenor.  
 9.30 : God Save the King.

## Australian News and Programmes

**Thursday, May 29.**

- 2FC—9.30 p.m.: The Harmonic Choral Society—the sixth and final entrant in the Radio Choral Competition—present a studio concert.  
 2BL—9.30 p.m. and 9.20 p.m.: The Australian National Orchestra present selections from the Capitol Theatre. 9.37 p.m. and 10.30 p.m.: Jack Lumsdaine, the "Radio Rascal," in songs at the piano.  
 3LO—9.30 p.m.: "The Sunshine Boys," in songs at the piano. 10 p.m.: The A.B.C. Dance Band in dance numbers interspersed with vaudeville numbers.  
 3AR—9.45 p.m.: Special studio reproductions, commencing with "Symphony No. 5 in E Minor, Opus 64" (Tschalkowsky), played by the Symphony Orchestra. 10.30 p.m.: Relay from the Cairns Memorial Church, East Melbourne. Programme by the choir. 11 p.m.: Studio reproductions.

**Friday, May 30.**

- 2FC—9.30 p.m.: From the Aeolian Hall, organ recital by G. Vern Barnett. 10.45 p.m.: Relay from 3LO, Melbourne (see programme for this station).  
 2BL—10.30 p.m.: "The Young in Heart," a radio play.  
 3LO—9.30 p.m.: Hamilton Webber and his State Musical Ensemble, broadcasting from the State Theatre. 9.37 p.m.: "Scotch Broth," a musical sketch. 9.57 p.m.: St. Augustine's Band in "Gems of Sullivan." 10.6 p.m.: "Room 87," a one-act play. 10.45 p.m.: The State Musical Ensemble. 11.15 p.m.: Pat Hanna and his Diggers in "Skits and Sketches of To-day."  
 3AR—9.45 p.m.: Community singing from the Ballarat Town Hall.

**Saturday, May 31.**

- 2FC—9.30 p.m.: Studio Orchestra present "The Blue Danube," by Strauss. 8.36 p.m.: "My Gypsy Maid," a Romany romance. 10.53 p.m.: The 2FC Follies present a revue from the Little Theatre.  
 2BL—10 p.m.: A description of the boxing contest from the Sydney Stadium.  
 3LO—9.40 p.m.: "The Pickwick Club" (Episode V). 10.20 p.m.: A special programme has been arranged.  
 3AR—9.30 p.m.: Memorial Military Band, and variety numbers. 10.22 p.m.: "The Black Sheep," a one-act comedy.

**Sunday, June 1.**

- 3LO—9.30 p.m.: Hamilton Webber, Mus.Bac., and his State Musical Ensemble, broadcasting from the State Theatre, with Frank Lauterman at the Wurlitzer, supported by leading vocal artists.  
 3AR—10 p.m.: Relay from 2BL.

**Monday, June 2.**

- 3LO—9.30 p.m.: A short programme of Russian music. 11 p.m.: "Conn the Shaungraun," an old Irish play, adapted for broadcasting.  
 3AR—9.45 p.m.: Brass Band and variety. 11 p.m.: Light comedy.

**Tuesday, June 3.**

- 3LO—9.30 p.m.: A short song recital by Madame Joy McArden, soprano, assisted by the Studio Orchestra and the A.B.C. String Quartet. 10 p.m.: The Catherine Neill Players present "The Way of Transgression" (Betty M. Davies), an Australian comedy. 11 p.m.: "The Jazz Spider," a radio serial play. 11.40 p.m.: The Combined Orchestras present a melody scene, "Mother."  
 3AR—10.7 p.m.: Comedy sketch, "A Sister to Assist 'Er." 10.32 p.m.: A.B.C. Dance Band in dance numbers, interspersed with novelty numbers.

**Wednesday, June 4.**

- 3LO—9.37 p.m.: "Kitchener of Khartoum," told by Brandon Cherner. 10.7 p.m.: "By the Fireside," a song scene, introducing old-time melodies. 11.15 p.m.: "The Crooning Collegiates," in modern numbers with novelty effects.  
 3AR—10.20 p.m.: "Admiral Peters," a one-act comedy.

## Next Week's Features

(Concluded from page 15.)

and the Christchurch Broadcasting Trio.

**Of Note From 4YA.**

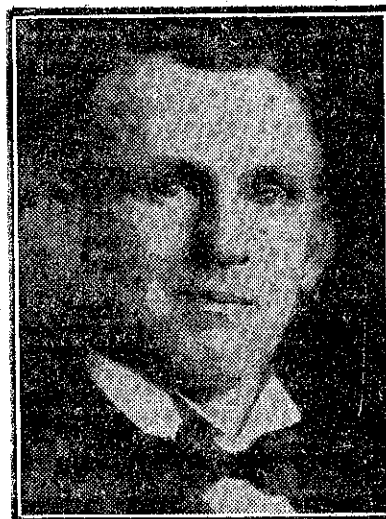
AT 3.15 p.m. Miss Buccleugh will talk, especially to the ladies, on the question of the hour—"Fashions." The classical programme will include items by the 4YA Instrumental Trio, while Mr. P. J. Palmer and Mr. Max Scherek will be associated in 'cello and piano selections. Mr. Scherek, in conjunction with Mr. J. A. Wallace, will also present the Second Movement and Finale from the "Kreutzer Sonata" for violin and piano ((Beethoven). Other artists include Miss Florence Sumner (soprano), Miss Lorna Smith (contralto), Mr. Allan Mitchell (tenor), Mr. Lester Moller (elocutionist), and the ever-popular Winkel-Lampen Radio Players, presenting two sketches "The Gentleman" and "Sleeping Out."

THE Orchestral Octet will provide instrumental music for the evening programme, while Mrs. Daisy Basham and Mr. Arthur Briggs will be heard in solos and duets.

## SATURDAY

**Items of Interest from 1YA.**

AT 11.45 a.m. the station will go on the air to broadcast further racing results from Ellerslie.  
 The Orchestral Octet will provide instrumental music for the evening programme, while Mrs. Daisy Basham



MR. TOM MOFFITT, who is presenting numbers by modern composers from 1YA shortly.  
 —S. P. Andrew photo

and Mr. Arthur Briggs will be heard in solos and duets.

Mrs. Basham will present two songs by the eminent English composer, Mallinson. It is unfortunate that more of this composer's works are not heard, as they are delightful, inasmuch as the music always brings out the meaning of the words.

Mr. Dan Flood, will entertain with humorous items, while Miss Reta McCullay, soprano, will be heard in some of her delightful Scottish songs. The programme will conclude with dance music at 11 p.m.

**2YA's Programme.**

THE vaudeville programme to-night will comprise vocal items by the Melodie Four and Miss Dorothy Spiller, a very fine contralto, who was a regular performer at 3YA and who now resides in Wellington. Humorous sketches will be given by Mr. Cedric Gardiner and Miss Madge Freeman, and Berthold and Bent will be heard in a group of steel guitar numbers. The Salon Orchestra, under Mr. M. T. Dixon, will play Ashton's "Musical Jig Saw," Lampe's "Vision of Salome," Bayne's arrangement of "Squire's Popular Songs," and several dance numbers.

**From 3YA and 4YA.**

A VARIETY of entertainment will be provided and relayed to 4YA. Miss Linda Milla (soprano), Miss Edna Johnson (contralto), Mr. B. H. Collett (baritone), and Mr. William Ellis (bass) will be the vocalists. A vaudeville turn of song, dance, and story will be contributed by Mr. Eddie Hegan. Miss Lily Kinsella will provide humour at the piano. The Studio Octet will be heard in instrumental numbers.

## A Radio Yardstick

FUNCTIONING with an exactness of better than one part in 1,000,000, a radio yardstick has been designed by the American Bureau of Standards for measuring the frequencies or wavelengths of the 600 broadcasting stations, 16,000 amateur stations, and other radio transmitters existing in America. It will detect broadcasting stations that are wabbling, or straying from their assigned wavelength, and it means improved reception to the estimated 10,000,000 listeners in the United States. This new radio yardstick consists of four miniature transmitters.

The heart of the instrument is the quartz crystal or mineral, which acts as a governor of the transmitters. Heretofore these slabs of minerals have been cut in disc or other shapes, but here they take the form of rings. Tests have shown that ring-shaped crystals are least subject to variations of temperature and therefore are more constant and precise as governors of radio wavelengths or frequencies.

The crystal governors are further protected from moisture and pressure variations by inclosing them in a bell jar, at a pressure slightly below atmospheric. Also they are covered by a shell of aluminium, with a wall one inch thick. The wall holds a heater and a thermostat element.

## JANETTE ROTARY CONVERTERS

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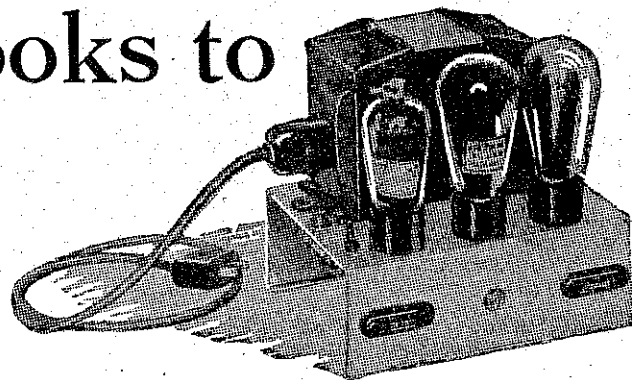
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# The Audio Amplifier looks to its Laurels

## New Direct Coupled System cuts Cost and increases Power



**I**T is not often that anything revolutionary happens in radio, but it seems that the Loftin-White system of direct coupled amplification will cause us to modify seriously our ideas of audio amplification. In short, the system makes old fashioned such conceptions of quality as push-pull, resistance, or transformer coupling, hum balancers, and smoothing chokes.

It employs only two valves beside the rectifier—the 224 and the 250 or 245, one smoothing choke in the rectifier system, no transformers other than the power, and but few condensers, and these are not expensive.

It rectifies without a special detector valve and is at the same time a per-

fect gramophone amplifier—there are no tricks in its construction, it is cheap to build and remarkably efficient. The overall amplification is over 300, thus delivering more power than ample for general use from the ordinary pick-up.

**Coming!—The full constructional details of the new Loftin-White amplifier system.**

The frequency range of amplification is astonishingly large when the screen-grid valve is used. It covers a range from a few cycles to a point where the amplification ceases at about three million cycles. A good amplifier based on modern conceptions cuts off at 10,000, or at the most 12,000 cycles. The high frequency end is extended to this astonishing limit by the screen-grid valve, which does not allow the capacitatively reactive plate circuit to cause degeneration through the valve capacity.

"When it is used as a detector amplifier system it automatically alters from an extremely sensitive condition when no carrier wave, or a very weak one, is impressed thereon to a heavily biased power handling condition for strong signals. The biasing is automatically regulated by, and in conformity with the strength of the carrier wave itself. In

detector operation the shield grid valve prevents reverse feed back of the radio frequency from the plate circuit, so that its load on the tuned input circuit is very small. This permits a much higher resonant voltage rise than with the normal detector and a constant increase in sensitivity and selectivity, as viewed from the plate circuit of the preceding radio-frequency valve or antenna circuit.

The system, comprising but two valves and operated whether by an antenna tuner or preceding radio-frequency valves, has the same sensitivity as the grid leak detector and a two-stage transformer-coupled three valve system, without the detector overloading characteristics of the former.

"The amplifier and the characteristics that fit nicely into the present practice of so-called power detection to aid in adapting the detector to sensitive handling of weak signals and powerfully handling strong signals."

It combines the qualities of power and grid-leak detection without their attendant limitations. These are the terms by which the originators of the circuit, E. H. Loftin and S. Young White, described their new circuit in "Radio News," where first the circuit constants were published. The series of articles running in this publication have aroused considerable interest throughout America. It is contemplated that they will bring about a great change in radio reception. It will not mean scrapping our

A new system coupling the grid and plate directly together, abolishing transformers and coupling condensers.

present outfits, but if the system proves itself as it is promising, it will mean a revision and rearranging. The compactness of the system can be seen from the illustration at the top of the page.

As is usual, New Zealand is not far behind new developments. Already Loftin-White amplifiers have been built up, and we know of several that are operating with remarkable suc-

cess. One Wellington firm has put a few in operation, and are preparing kit-sets, so we announce the good news that in probably the next issue of the "Radio Record" we will be publishing full constructional details.

Our expert, "Megohm," whose constructional articles have been a feature of the "Record" since its inception

nearly four years ago, is preparing details so that any constructor may convert his present amplifier or make this new one. He will explain fully how these new principles are attained by the directly coupled Loftin-White system.

## RADIO LISTENERS' GUIDE

AN INDISPENSABLE WORK.

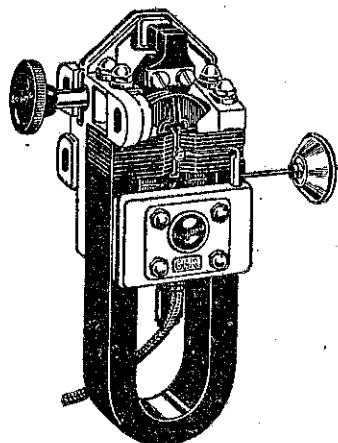
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embodying entirely new proportions—wide gap, large coils, broad armature, heavy magnet—altogether a super unit for large or small receivers.

### 66R will Increase Volume

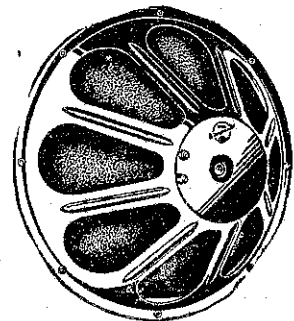
Gives a big increase over the average speaker, and is at its best when operating the 13in. Cone with Metal Chassis as shown here—all ready to fit on baffle-board, giving the impression of dynamic reproduction on radio or gramophone.

Unit . . . . . 40/-

Cone and Chassis .... 27/6

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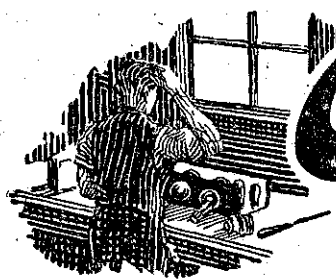
Trade prices upon application.



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# Questions and Answers



**"FASCINATED"** (Lower Hutt) asks certain questions concerning "Round the World" Two. They are:

1. I cannot procure .0002 variable condensers. Will a .00025 logarithmic do?

A.: Yes, it will slightly alter your tuning, but if you put in series a .001 fixed condenser, it will reduce the capacity to .0002.

2. Is there any loss in efficiency in such substitution?

A.: No, only the slight alteration in tuning previously referred to.

3. Assuming that a .00025 condenser is used, would a .00035 fixed condenser be required for the grid leak, or is .0002 still required?

A.: The value is not critical for any capacity in the vicinity of .0002.

4. Can you give the capacity of the logarithmic variable condenser .00035 with 22 plates, if five plates are removed?—Probably .0003.

5. In the issue of March 7, the terminal letterings are obscured.

A.: A minus, B minus, and C plus are connected, as shown on page 126 of this year's "Radio Guide." The system shown here is that generally adopted as standard by us. The other terminals taken in order on "Round the World" Two are A minus, B plus detector, B plus amplifier, C minus, A plus, B plus power.

6. The description of the coils is a little confusing. To cover 10 to 70 metres requires the following turns, 4, 5, 6, 8, 12, while in another place it says that they are to be divided into 5, 6, 7, 9, and 13. Why the discrepancy?

A.: The second group of coils are for reaction.

7. What wave bands should the respective coils cover?

A.: It is difficult to say definitely, but a little use will soon reveal the bands.

**"H.B.M."** (Wellington) has made the four-valve Browning Drake, and finds the tuning is not as sharp as the R.F. condenser tunes sharply while the detector condenser appears to be an oscillation control. Alterations have been made in the wiring.

A.: The second condenser appearing to act as an oscillation control appears to be the result of the set being unbalanced. Probably in some slight measure the layout has not been adhered to, and the balancing thereby affected. The fact that the filament wiring has been altered could quite easily introduce stray capacities which would make one condenser tune more sharply than the other.

**"G.C.C."** (Nelson) has decided to add another R.F. stage to his two R.F. Browning Drake, and to shift the push-pull audio end out. After connecting up the audio and before adding the extra stage, the speaker developed a hum not loud but persistent, and continued after the extra stage of R.F. was put on. When the voltage in the first audio transformer is increased the hum increases.

A.: In the first case, altering the wiring may have brought about the hum by feed-back, and, secondly, if an eliminator is being used the condenser between the B+ tapplings and the B— may have broken down. It will probably be a case of rearranging so that the hum is lessened. Then the grid circuit of this valve may be defective or of high resistance. Try the effect of a 1 mfd. by-pass condenser between this tapping and B— or earth.

**R.H.H.** (Wadestown) sends a diagram of a rectification system employed, a potentiometer, and a copper

oxide rectifier, and asks if this will be suitable for use.

A.: In the first case it would contravene the regulations, as a transformer must be used between the A.C. mains and apparatus of this description. In any case the arrangement is not as

of small value in series with the aerial.

2. Is the enclosed circuit a good one?

A.: Yes, but it would be improved by tuning the aerial on the lines laid down in this year's "Radio Guide."

3. What would be the value of the inductance marked A. in series with the aerial?

A.: A high-frequency choke.

**"R.H.R."** (Wellington) asks:—Will a normal aerial and an ordinary crystal set provide reasonable reception 30 miles from 2YB?—No.

**"C.W.N."** (Auckland) has built the half-wave eliminator described in the "Radio Record." He now wishes to use the full voltage with a power valve. What would be the resistance to break down 180 volts to 125?

A.: 5000 ohms.

2. I am using a PM4 as a rectifier. Could you tell me how many mills this valve will pass 180 volts, and is it sufficient to feed a PM3 as detector PM4 as first audio, and a PM254?

A.: PM4, the rated maximum voltage of which, by the way, is 150 volts, will pass 30 mills, but it is doubtful if by the time smoothing has taken place it will be sufficient to feed the three valve you mention. It would be far better to employ a half-wave rectifier.

**"E.B."** (Trentham), whose receiver is graduated in kilocycles, wishes to know how to find the number of metres for any station given the wavelength.

A.: Divide the wavelength into 300,000. The kilocycles and metres both are given in the call book incorporated with this year's "Radio Guide."

2. Can you identify the following foreign stations: At 810 kilocycles, 840 kilocycles, and 1480 kilocycles?

A.: The first is probably JOCK or JODK, Japanese stations, and the second JOFK, also Japanese. The other station is not a Jap and we cannot identify it without fuller information.

**"BALKITE"** (Matamata) asks if he could use a pentode in the last stage, and, if so, what would be the

## Questions and Answers

**READERS** of the "Radio Record" who are in difficulties about reception or set construction are invited to write to our "Questions and Answers" department for help. We particularly wish to assist those who know little about radio, as very often there is some very slight trouble which spoils completely one's enjoyment of the programmes.

Correspondents are asked to observe the following courtesies:

1. Write legibly.  
2. Make your questions brief and to the point; do not make apologies for writing, and, where possible, tabulate.

3. Do not ask for a reply by post unless a stamped and addressed envelope is enclosed. Even in these circumstances, we reserve the right to answer any question through our columns.

4. Do not ask us to design circuits or send detailed lay-out diagrams; but we can offer advice regarding circuits.

5. Address all technical correspondence: "The Technical Editor, P.O. Box 1032, Wellington."

efficient as transformer and resistances of a conventional type.

2. Where would the smoothing chokes and condensers be connected?

A.: Regard the output leads marked 90 volts as the leads coming from a rectifier in an ordinary eliminator, and use the same filtering system as shown.

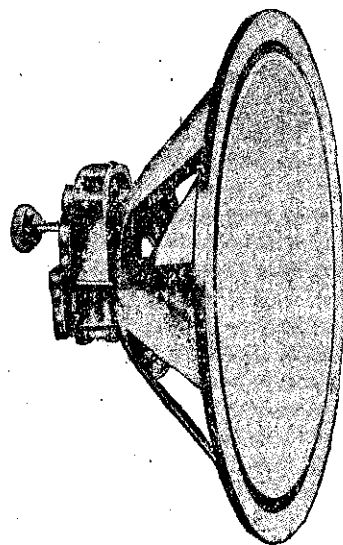
3. Would the rectifier stand up to 230 volts if made large enough?—Probably.

**"H.R."** (Palmerston North) was tuning in to the local station when on removing the speaker found that he could still hear music from the set.

A.: This was the result of a loose lamination in one of the transformers. It is nothing to worry about, but could be in all probability prevented by tightening up the laminations of the transformer.

**"CURIOUS"** (Wellington) can receive most of the well-known short-wave stations on his receiver at good strength, but finds that 2ME is weak. The batteries are twelve months old.

A.: Try new batteries, and if the station is still weak a fixed condenser



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increase in volume, and what connections are necessary?

A: Many have been disappointed with the pentode. Not because of inefficiency in the valve, but because no loudspeaker apparatus or set constants are built to match it at the present time, and much of its theoretical gain is lost. It can be added to any set merely by plugging it in to the last stage and connecting the auxiliary terminal to B+.

2. I am using a Balkite eliminator, the 90 volt tap of which it dead. I also have reason to believe that the A voltage is somewhat in excess of 6 volts. Can I remedy these defects and who are the servicing agents for this apparatus?

A: The open circuit in the 90-volt tap could probably be tracked down by examination, whereas the high voltage supplied to the filament can be checked up with a voltmeter and if necessary broken down with a resistance. Thos. Ballinger and Co., of Wellington, could probably offer you some advice on this type of eliminator.

"T.B." (Picton) finds that turning the rheostat on fully open makes very little difference in the volume from his set.

A: Probably the valves in use do not require the full voltage supplied by the accumulator, and turning on the filament brighter than necessary only shortens their life.

2. When the vernier is being touched there is a grating noise in the speaker.

A: Probably the vanes are touching or are dusty. Examine them carefully turning the condenser meanwhile.

"W.S." (Whangarei) wants to know the number of turns on a reaction coil using a .00015 differential condenser. He asked us this question some time ago, and because he was not replied to immediately passed some unusual remarks about our technical knowledge.

A: Thank you for your very kind remarks. They are appreciated. At the present time, data on this type of condenser is very scarce. Certainly the condenser has been used for some

time in England, but the number of turns has not to our knowledge been specified. The English journals merely state the letter designating a certain manufactured coil. The condensers are now obtainable, and shortly, when we have had time to do a little experimental work, we shall publish a circuit using one. Until then, we cannot give you definitely the number of turns. Try 25 to start with. It was searching for this information that caused your answer to be delayed.

2. In a receiver using two stages of tuned R.F. would it be an aid to stability if the valves were heated to a constant temperature and volume controlled with a high variable resistance across the aerial coil?—Yes.

3. Which gives the best tone and the greatest gain, two stages of tuned R.F. or one of screen grid?

A: Two stages of tuned R.F.

Note: We have no further queries, so we presume the others were lost before reaching us.

"ELIMINATOR" (Dunedin) asks the following questions concerning screen grid:—

1. Will O.P.4MC and O.P.5C pass enough current for two 245 valves?

A: Yes, it will pass about 100 mills., but do not exceed 250 volts plate, as the insulation may break down.

2. If so, how many turns and gauge wire to match these valves?

A: The same as the 171.

3. What type of variable resistance is advisable for the variable tapping on the power pack?

A: Resistographs and clorostats are good, but they contain a great deal more resistance than is necessary. About 10,000 ohms is all that is necessary, but it must pass the required current.

"BUZZER" (Westport) has constructed the four-valve Browning-Drake with factory-made coils, and it won't work. "I can get the carrier wave, but when I try to bring in the signals I either lose them or the set howls."

A: Probably an open circuit in one of the primaries. Test the audio system by putting your finger on the grid leak. If there is a strong squawk that part is all right. Bring in the aerial to the plates of the detector condenser not connected to earth and see if that stage operates all right. Then go back to the aerial. If there is no improvement or if the trouble complained of commences again, it can be taken for granted that it is in the first stage.

"QUERY" (Te Awamutu) asks the following questions concerning Round the World Two. Does the filament wiring need to be altered if amperes are not used?

A: No. The rheostat will control only the detector valve.

2. Are PM4D and PM4 the correct type valves?—Yes.

3. Is a C battery necessary? If so, of what voltage? It is not considered necessary on short-wave where tone is of secondary importance. However, if you wish to add one, 4½ volts will be ample.

4. Both of the valves consume .1 filament current. If I use a ½ amp. charger and charge for a period equal to that during which the set has been operated will the battery be kept up?—Yes.

5. Would the new UX221 valve be suitable?—Yes, quite.

## Cossor Melody Maker

MR. W. F. SELF, Dunedin, writes: "I have read in recent issues of the "Radio Record" inquiries re short-wave coils for the Cossor Melody Maker. Only one set are obtainable made by the Cossor Company, so I wrote asking particulars of further coils.

I am enclosing a table showing the number of turns to be put on two further sets of coils, coil formers the same size as the broadcast coils. The set is not designed to work below 20 metres; the coils obtainable work approximately between 25 and 45 metres. The table of coils sent me by A. C. Cossor Ltd. work from 50—80, 80—100 metres.

I am passing this information on as I received it from A. C. Cossor Ltd., the makers of the Melody Maker. I have had a good measure of success considering the set is an all-wave one.

### Short-Wave Coils for Cossor Melody Maker.

	Metres		
	50-80	80-100	S.W.G.
Primary	1	4	16
Secondary	5	7	16
Anode	5	7	18
Reaction	6	10	30

### Short-wave Topics

#### Short-wave in Manchuria.

A SHORT-WAVE station at a cost of £120,000 has been built at Mukden, in Manchuria, capable of communicating with Europe. There are eleven radio stations in Manchuria, these being at Harbin, Mukden, Changchun, Yingkow, Tsitsihar, Suifen, and Yenki.

#### Morocco to Have Short-wave Station.

PENDING the construction of a special short-wave station at Rabat (Morocco), the programmes are relayed on Tuesdays, Wednesdays, Saturdays, and Sundays to 8MC (Casablanca), which in its turn rebroadcasts them on 48.60 metres.

#### Rome Testing.

THE new Rome 12 kilowatt short-wave transmitter is now testing almost daily. It operates on two wavelengths at present, namely, 25 and 80 metres, and experiments will prove which of them is the most favourable.

It is proposed to relay the programme of the Rome studio as well as any other Italian stations on special occasions.

#### W6XN Goes Off the Air.

ON Sunday-afternoon last (May 18), W6XN announced that they were discontinuing their short-wave transmissions on Monday, Thursday and Saturday, after that night, but that they may be on the air again at some future date.

No reason was given for closing down W6XN, which often comes in so well here.

"SUBSCRIBER" (Seatoun).—I am building a Browning-Drake set. The article describes the secondary, 70 turns 24 d.s.c. wound on a 2½in. former, tuned by a .00085 condenser. What is the number of turns for a .00025 condenser using same size former and gauge of wire?

A: You will require 76 turns.

#### 3UZ, Melbourne, on Short-wave.

THIS well-known B class station of Melbourne, has been heard at good strength here on about 32.5 metres. The first time I heard them was on Sunday (May 18), when they closed down at 6.50 p.m.

They were again heard on the following Saturday during the evening. Each time volume was R9, but with severe fading. They gave their wavelength as 32 metres.

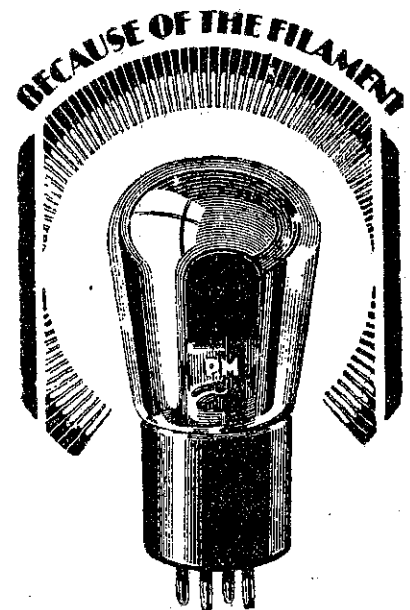
#### Radio Manila Changes Wavelength.

STATION KIXR (relaying KZRM), has made another change in wavelength, this time to about 31.3 metres. They have been heard several times on this wave during the past few days.

#### Germany Heard Through 5SW.

ON Tuesday morning (May 20), just before 6.30 a.m., London announced a relay from Germany. After a brief pause, a German announcement was heard, followed by music. Considering that this was a double relay, Germany to London and then to Chelmsford, the speech and music came through very well.

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- "Practical Radio Construction and Repairing" (Moyer and Westrel) ... 16/-
- "Practical Telegraphy" (Nilson and Hanning) ... 16/-
- "Thermionic Vacuum Tube" (Van Der Bijl) 26/-
- "Radio Trouble Finder" ("Radio News") 3/-
- "Physical Principles of Wireless" (Ratcliffe) 3/9
- "Wave Mechanics" (Flint) 4/8
- "N.Z. Radio Guide and Call Book" ("Radio Record") 2/9

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# How to Construct a Six Foot Exponential Horn

(Contributed by a Successful Constructor)



ONE of our readers, a successful constructor, has sent the particulars of a six-foot exponential horn, made originally from the design published in the American journal, "Radio News." He assures us that the speaker is so good that he would like to pass the particulars on to other constructors who might like to try their hands at the speaker.

## Material Required:

1 Sheet 3-Ply, 6ft. 3ft. (Hoopine, approx. 6/6 per sheet).  
About 10ft. of 1 1/2 in. x 1/2 in. (Red Pine, Oregon, etc.).  
One 6in. Square of 1in. thick Wood.  
One 9in. Square of 1in. or 7/8 in. thick Wood.  
About 1lb. 3/4 in. 20g. Moulding Nails.  
Glue, Plaster of Paris, about 2oz. 1 1/2 4 Wood Screws.

Draw a pattern full size of each of the shapes shown in Fig. 2. This can be on stout brown paper. To each width given add the thickness of the 3-ply. From the pattern so obtained

draw four of each shape on to the 3-ply sheet, and cut them out. They may be sawn and spoke-shaved to shape, or for those not possessing tools could be cut to shape cheaply at any woodworking shop, the same applying to the other processes to be described.

Accurately mark on each piece the position of the battens. Glue and pin these to the shapes, the top and centre one only, at present. They should be attached overlapping the shape at one side, by slightly less than the thickness of the 3-ply, and on the other overlapping by the thickness of the batten itself. The nails should be driven from the inside, and the points hammered over on the outside. That is for the outside horn.

Place all the four pieces in a row the same way up, and the longer overhanging ends of the battens should all be on the same side—say the right on each shape. Along the same inside edge of each piece make a line the thickness of the 3-ply in from the edge. Apply

two or three coats of shellac to the inside of each piece, taking care to leave the margin marked on each one untouched by the shellac, as this margin is where the adjacent side will butt against the face. The glue to be applied to the joint will not stick to the wood if any shellac is on it.

Treat the sections of the inner horn in the same way, and applying glue to the margin left and the edge of the next section, glue and nail up the four sides. The nails should be about 1in. apart on each edge. The constructor will now have a long slender horn, and if the edges of the shapes have been cut in smooth sweeps, all should be closed up and airtight.

If any gaps appear mix a few drops of liquid glue (seccotine or similar preparation into a stiff paste with a little plaster of paris, and work into any cracks. This will set like cement in an hour or so, and the outside may be sandpapered and shellacked.

THE outer horn may now be joined up. Some assistance will be required for this. By starting at the small end and using screws through the ends of the battens into the end grain of the battens on the adjacent sides it will not prove a difficult task for two pairs of hands. Stop any cracks in the same way as in the case of the inner horn. The inner horn must now be carefully centred in the large one, the large (bottom) end of the small one one inch up from the bottom of outer horn. Wedge in place and prepare four braces 1in. wide of 1/2 in. wood, and four 3in. wide, and by jamming these in radially (see Fig 1 and plan), the inner horn may be rigidly fastened inside the outer. The lengths can only be found by trial.

ter of paris. Glue four more battens round the outside to finish flush with the end of the horn, and screw the 9in. base to these battens (Fig. 1.).

THE unit fits on to the small (upper) end of the inner horn, and the method of fixing it must be devised to suit the unit chosen. A suggestion is made (Fig. 4), which will probably be applicable to most types of unit, and which has been tried successfully.

Bend a piece of thin sheet brass or copper to push lightly on the end of the horn, and solder it up. Fit a piece of

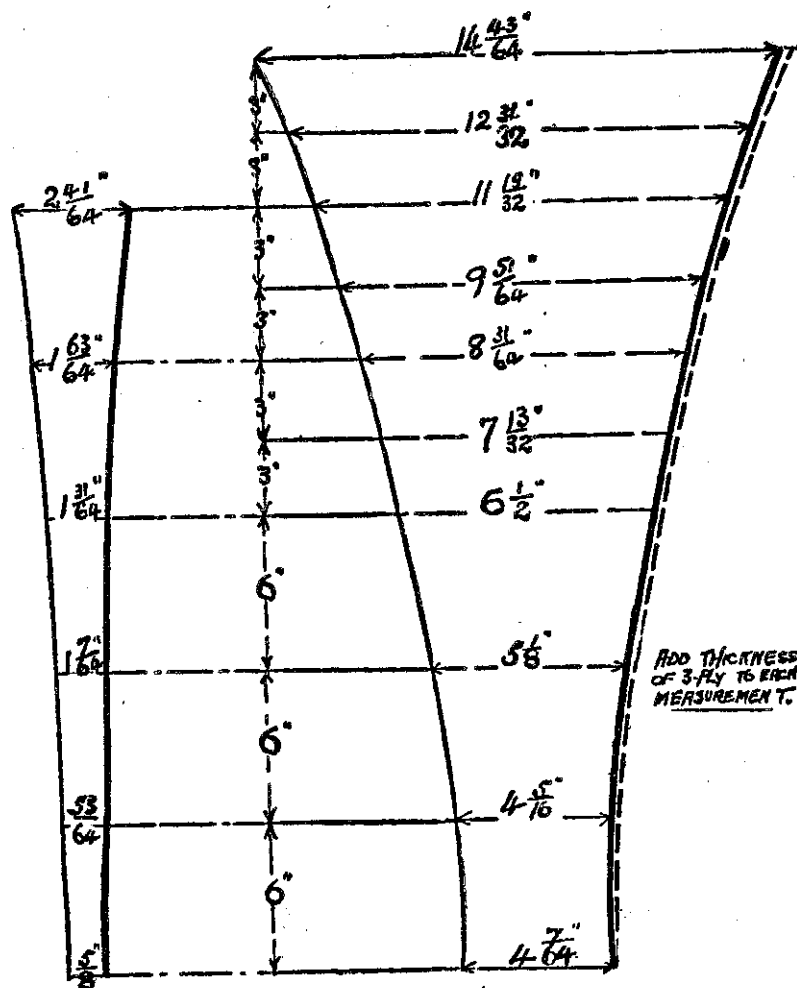
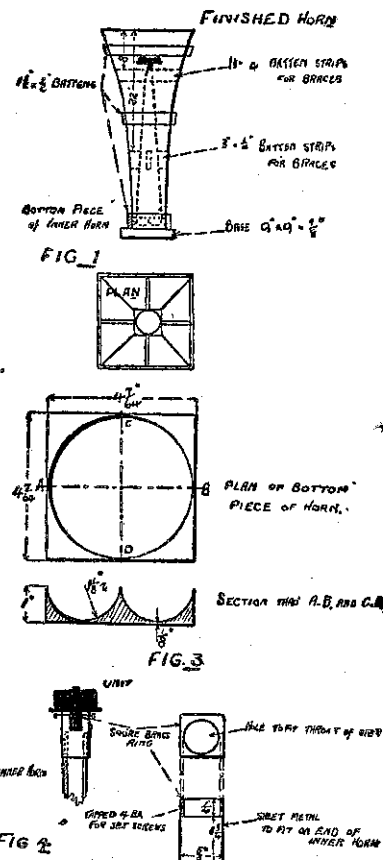


FIG. 2,  
DIMENSIONS OF HORN SECTIONS

SIZES ARE INSIDE MEASUREMENTS  
SO ADD THICKNESS OF 3-PLY TO EACH DIAMETER  
AND CUT 4 PIECES ALIKE.

## An Empire Programme

THE Prime Minister, Mr. MacDonald, at 9.30 p.m. Friday last, introduced a special programme issued on all stations of the British Broadcasting Corporation in connection with the annual Empire Day celebrations.

During the programme listeners were given an impression in sound of a journey round the Empire. Visits were paid to Canada, Australia, Singapore, India, and South Africa, and ships, trains, aeroplanes, wireless, and other forms of Imperial communications were represented.

The experimental shortwave Empire station 5SW, transmitted this programme, and an attempt was made by 2YA to rebroadcast. It was, however, unsuccessful.

Take the 6in. square of wood and square it down until it fits tightly in the end of the outer horn (4 1/4 in. sq.). If the constructor possesses a lathe this square must now be mounted on the face-plate and recessed to the shape and size indicated in Fig 3 (section). If he has no lathe this must be given to a wood turner. Force this completed square into the horn and glue in position, filling all cracks with plas-

4in. brass sheet lightly into one end. Bore the brass square to fit tightly over the neck of the unit, solder it inside the metal tube, and tap through the sheet metal and brass, say four B.A., for set screws that will tighten it on to the neck of the unit. The unit will now have an adaptor that will push tightly over the end of the inner horn.

The chief concern of the constructor must be to see that the whole horn is airtight and has no loose parts that can vibrate. Should there be any vibration, extra battens may be applied. The outside may be painted or finished in any manner the constructor fancies. A horn has been constructed to these specifications and gives remarkable reproduction, superior to an expensive cone of good make, or horn speaker, and the constructor can be sure that the results will more than repay him for the trouble taken in making up this speaker.



**Theories!!!**

WHEN I challenged "Pioneer's" theory that the mushiness of 2YA was caused by a particular make of receiving set in his district, I did not think he would be so extravagant as to admit that his theory applies equally to all the other districts from which complaints of this distortion are coming in per medium of the "Radio Record." My answer, that the mushiness is bad some nights, whilst completely absent on others, and yet corresponds in different localities, explodes his theory, and this and the general opinion expressed that this mushiness is much worse of late deals with the theory of it being caused by station 2YA being on a hill as advanced by "Constant Listener."

Finally, "Pioneer" recommends me to "get after it," i.e., "this particular make of set." All right, "Mr. Pioneer," you are so sure you know its name, I make my first call on you. What about it, or do you agree with me that the engineers of 2YA are the ones to "get after it"—not the theory, but the cause of the "mushiness"?—T. T. Dalefield.

**2YA Free From Distortion.**

I HAVE read with surprise your correspondent's views re the mushiness of 2YA. I can only say that it comes through to me as clear as a bell both in the afternoon and at night. I am situated 25 miles from Wellington as the crow flies. I have a small but well-built set, and many who have heard it remark on the clearness of it. I am inclined to think that this hushiness is due to either local conditions or the set. I am writing this letter as I notice that those whose reception is not satisfactory are the only ones who write, whereas those who get good reception do not go to the trouble to express their views. Hoping to read a few letters from satisfied listeners, as it gets monotonous reading letters from dissatisfied listeners.—Donald J. McIntosh (Pirinoa).

**Parliamentary Language.**

WOULD you be good enough to let me know through the columns of your paper whether or not the matter comprising the "plays" which are broadcast from the YA stations is subjected to censorship? Lately I have heard language in some of these plays anything but parliamentary, to say the least.—B. L. Medland (Great Barrier).

[While every effort is made to protect the susceptibilities of listeners in all matter broadcast, there are occasions when certain words may be "dramatically necessary" and incapable of excision. That was the phrase used, for instance by the Lord Chamberlain of England in permitting the retention

# Our Mail Bag



While we welcome the expressed views of listeners on topics pertaining to radio, we ask that these communications be kept to minimum length, as heavy demands are made upon space. Mere reiteration of arguments cannot be accepted for publication, and we cannot take responsibility for views expressed. Address communications to the Editor, and sign all correspondence, though a non-de-plume might be used for publication.

of the word "bloody" in "Outward Bound." It may not be parliamentary, but life itself is not always conducted on a parliamentary plane, and if truth and art are to prevail some little latitude, carefully guarded certainly, must be given at times.—Ed.]

**Transmission and Quality.**

BEFORE commenting on the transmissions from the YA stations in general, allow me to congratulate the management of 2YA for their relay of the football match in Wanganui. It was excellent. Perhaps a little more notice of local players could have been taken. British players were always mentioned by name when taking part in a movement. Wanganui players were seldom honoured. However, this was a small defect in an otherwise splendid broadcast.

Now for a grouse: Reception of all YA stations, except 2YA in daytime only, has been wretched for some considerable time. 1YA is nearly always troubled with a whistle, probably caused by an adjacent American, as it disappears usually about 8 o'clock; when American stations close down. 2YA is very good in daylight, but is mushy and blasts frequently after nightfall. 3YA has frequent periods of fading, sometimes disappearing completely. There is also considerable blasting. 4YA has also very frequent periods of blasting and fading. These drawbacks to good night reception have been increasingly evident for several weeks, and seems to be getting worse instead of better. All the YA stations have decreased in volume to about one-fourth of their strength of say twelve months ago. Indeed they have diminished so much that several Australian stations are much better, both in volume and quality (not quality of programme items) after about 5.30 p.m. To-night

for instance, a station in Honolulu is equal in volume to 1YA, and considerably superior to both 3YA and 4YA.

My set may be at fault, but I fail to see how I can get such excellent speaker results with it from stations as far away as Chicago, and with a band from say 2YB to 7ZL, if it is the case.

I do not complain of the programmes we hear (sometimes!). Usually they are excellent; a dud item creeps in occasionally—"a visitor from the West Coast" was pretty poor on a cornet recently, for instance—but the wonder is that there are not more. Personally I am not too fond of jazz, saxophones or wurltizers, but that seems to be an eccentricity these days.—"Tongariro" (Raetihi).

**Hamilton Relay Station.**

IN support of Mr. F. R. Swain's letter concerning our promised relay station, its fate seems to be in the lap of the gods, at least I sincerely hope it is, and has not been "lapped up," for if it is still in the delightful state of being promised there is chance. We do not have, in this town, a B class station broadcasting at night and have to buy powerful sets to "pick up" the YA stations, of which all that can be heard is poor, mushy, fading reception and a wail of a lot of "howlers," although to give credit when and where it is due, these latter "broadcasters" at times harmonise quite well with speaker noises caused by chronic power interference, supplying the rhythm in the bass. Then, and then only, it is that Hamiltonians are provided with a programme the reception of which is equal, and I would even dare to say

better, than the programmes of late. I trust that this note jogs the memory of someone so that he may realise that the promise of a Hamilton relay station is not to be like the proverbial piecrust.—A. W. Jarman (Hamilton).

**Records for Dinner Music.**

RE "Switch's" remarks in this week's "Radio Record" saying he does not envy the task of the selector of dinner music records, as he thinks the number of suitable records is very small; also he considers the 2YA dinner music programmes are practically ideal. This may be so, what there are of them, but it is plainly seen by studying the programmes at the other stations that the dinner records are sent round on circuit to the four stations, and they unfortunately find their way back where they started from three or four weeks before without any change in their personnel whatever. It would be interesting to know how many times, and for how long, we have listened to "Electric Girl," "Minuet" (Boccherini's), "Al Fresco," and many more that come along far too frequently, despite their popularity, when we would rather listen to some of the newer recordings. I receive the new lists and main catalogues of all makes of records regularly, and there are many new numbers each month.

It is, to put it candidly, ridiculous to say the selection is small, with two or three hundred new recordings available each month, without the electrical recordings in the main catalogues which are never heard.—Up-to-Date (Waverley).

**FOR SALE OR EXCHANGE**

The rate for small advertisements under this heading is 1/6 cash for 20 words, and twopence for every other word thereafter.

**FOR SALE:** 1 UX 210, 2 UX 281, slight usage, 37/6 each or offer. Write "UX", C/o "Radio Record."

**EVERY** Radio enthusiast should have JOHNS, LTD.'s wonderful Radio Catalogue. Everything for Radio. Post free. Johns, Ltd., Chancery Street, Auckland.

**RADIO** Catalogue sent on request—Electric and Battery Radios, Speakers, Batteries, Valves, Motors, Pick-ups, etc. Royds-Howard Co., 553 Colombo Street, Christchurch.

**MYSTERIOUS** Pocket Lighter. What makes it light? 4/6. Two posted with Spark Pencil, 10/-. Agents wanted Royds-Howard Co., Colombo Street Christchurch.

## BATTERY CLIPS

### MAKE SURE CONNECTIONS

Are Specially Plated **PRICES**  
to Resist Acid from  
**SAVE TIME** 4d upwards

**A. E. Strange**

IMPORTER OF RADIO GOODS  
404 Worcester St., Christchurch



## 25% to 50% OFF

### New RADIO SETS SACRIFICED

PAGE, Model No. 10, 6-Valve .....	Usually	£20/0/0
	Now Only	£12/0/0
PAGE, Model No. 11, 6-Valve .....	Usually	£25/0/0
	Now Only	£15/0/0
PAGE, Model No. 12, 6-Valve .....	Usually	£31/0/0
	Now Only	£19/10/0

All First-grade; Guaranteed for Tone, Distance and Performance. This offer is for first buyers. Call or write early.

**WATERWORTH'S LIMITED**

WELLINGTON, AUCKLAND, CHRISTCHURCH.



## Beautiful by Day and Night

### Auckland Museum Well Lit

THE Auckland Power Board leave nothing to chance when they present a lighting plant to the Auckland War Memorial Museum. Only too often do edifices such as this lose their attractiveness after dark—and when the attractiveness goes so, frequently, does the significance.

The plant and the cost of its erection will be borne by the Power Board, and a scheme of flood lighting which will render the Museum as prominent by night as by day is planned. The cost will be about £1100. The general manager states that the idea being aimed at is to silhouette the structure sharply against the sky-line, and in turn to silhouette the cenotaph against the building. Care will be taken to make the actual source of the light as inconspicuous as possible. For this purpose the floods are to be carried on ornamental standards erected to a height of eighteen feet from the ground level, the floods themselves being concealed in ornamental lanterns. These standards will be six in number, each carrying two lanterns glazed with a fairly heavy diffusing glass. Every projector is to be fitted with a 1500-watt lamp, and the panels of these lamps will be illuminated with small 60-watt lamps to produce the effect of an ordinary lighting fitting, thus offering no suggestion of projectors. The intensity of the light thrown on the museum will not be great, but adequate.

We congratulate the Auckland Power Board on a well-thought-out scheme—it is a noble tribute to Auckland's heroes.

## Passing on the Profits

### Consumers Benefit

LIGHTING costs coming down! That is the good news that Power Boards from near and far have been announcing lately. Electricity is rapidly becoming popular and this is the welcome outcome.

Levin and the adjoining districts are next on the list for reductions—for at its last meeting the Horowhenua Power Board recommended substantial reductions to consumers.

The last year's working of the board shows a net profit, after allowing for the depreciation demanded by statute, of £3203, surely a creditable sum. On the recommendation of a special committee, £7768, representing unappropriated profits brought forward from previous years, is to be added, making a total of £10,972.

The concessions which the board is making will represent a reduction of £3500 to consumers, who will benefit by a directly reduced rate to large consumers, and a 25 per cent.

(Concluded at foot of 3rd column.)

## Prize Poem Competition

THE prize of half a guinea this week is awarded to "Oh Mack" for well-constructed verses entitled "Alone," which will appeal perhaps more particularly to the eternal, and very human, feminine. Close in merit to the prize poem, though differing widely in subject, are "Betty K.'s" several contributions. We are told a varied diet is good for the body, and this week's versifiers having touched upon many topics, we are hopeful that the poems published will prove stimulating mental pabulum. It is our aim to present varying aspects of the poetic Muse, and in the parody competition in the issue of June 13, some original and stimulating work is anticipated.

R.G.P.'s poetic portrayal of Eugene Aram's despair carries conviction, even in days when "All for love and the world well lost" sounds archaic.

"Marcia": Out your lines according to your ideas, and hope for the best.

"Dorothy's" small songlet to a loved one breathes emotional truth. But love and sincerity are not enough to make poetry. "Dorothy" should practice writing verse forms.

R.H.B.'s realistic poem of Nature's conflict is too long.

Lucibel Lee: We liked the little prayer, but the domestic verses fail to reach standard.

"Gold-digger" is true to type. "The gift is small, but love is all", of Victorian times, is quite frankly reversed by the modern wideawakes.

We congratulate "Betty K." on breaking fresh ground in her attractive triolets.

## ALONE

*I did not seek a gilded shrine aloft,  
A secret place, remote as stars above,  
Wherein you worship me, a soul alone,  
An idol, half divine, apart from love.  
I am your inspiration, your ideal,  
You bow your head as to a deity,  
You seek no earthly mating, only kneel  
And worship from afar—and what of me?*

*I crave the joys of friendship others know,  
The rich, full time of love, and mingled  
tears,  
Sweet comradeship, and wedlock here below.  
Alas! The dreary remnant of the years—  
And you apart, afraid to venture more—  
Is barren, squandered, lost in chastity,  
And I, your idol, wilt, who would adore...  
Beloved! Hear me, rise, and come to me!*

—"Oh Mack."

## Grown, and Still Growing

### Still More Electric Homes

ADDRESSING the British Electrical Development Association in London recently, the Minister of Transport stated that the output of electricity in Great Britain had grown from 3600 million units in 1922 to 7600 million units in 1928, and is still increasing rapidly.

The United States claim that 68 per cent. of the population are living in electrified homes; that 500,000 farms are electrified and that three-quarters of all power in industry is electrically supplied. Here in New Zealand electricity is available to 93 per cent. of homes, and is increasingly employed.

Great Britain still lags behind and needs a universal and scientific push by all the supply undertakings and a whole-hearted campaign on a national scale. It is estimated that only 18 per cent. of British houses are wired, that not one in fifty of these is completely electrified, and that the present output represents only some 15 per cent. of the possible home field. For British consumption to reach a level corresponding to that of the United States, the annual output should be 30,000 million units.

There is every reason to believe, however, that the 1929 output reached 8500 millions, a substantial increase, and it is gratifying to note that in spite of the general depression electricity is one of the bright spots in British industry. As the possibilities of development are unlimited, a substantial and continued progress is anticipated.

## Reduced Lighting Costs

(Concluded from 1st column.)

discount to all lighting customers. This will bring the rate to 6d. per unit for the first 150 units, and a reduction in the minimum charge. Last year an increase in revenue of £5344 resulted from the sale of electricity, bringing the total revenue to £44,277. Such far-sighted policy on the part of power boards will do much to spread the growth and popularity of electricity, both for industrial and home purposes.

## ELECTRICAL FITTINGS

To the value of

TWENTY POUNDS

To the one who can best compose

A SLOGAN from the names of  
POPULAR LAMPS.

(See next page.)

# £20 BETTER LIGHTING COMPETITION



## PRIZES:

**FIRST: £10.** An order for £10, to be spent either in improved electrical wiring and lighting fittings of the home, or, by permission, in electrical apparatus.

**SECOND: £5** (under the same conditions.)

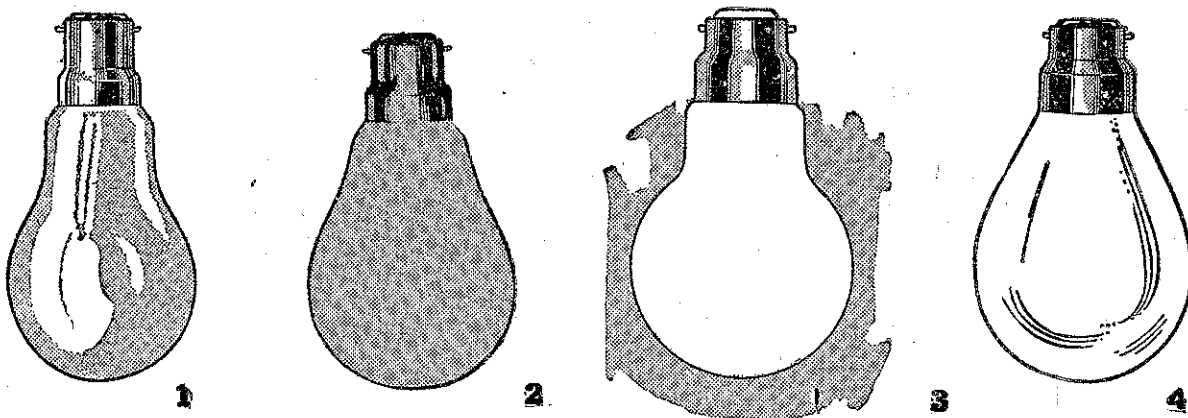
**THIRD: Five separate orders of £1 each,** to be spent in lighting equipment.

## RULES AND CONDITIONS:

- (1) Write the trade name of each lamp as illustrated, in the order given.
- (2) Take any one of these trade names and compile a sentence with each word utilising in their consecutive order the letters of that trade name. (See examples in text).
- (3) Write neatly in ink on one side of paper only. Put name and address on envelope.
- (4) The judge of the competition is the Managing Editor of the "Radio Record," Mr. A. J. Heighway, and his decision shall be binding and final on all competitors.
- (5) The competition is open to readers of the "Radio Record," and the general public who comply with the conditions; employees of newspapers, advertising agencies and electrical houses are ineligible.
- (6) The official entry coupon from any issue of the "Radio Record" must be used.
- (7) The competition definitely closes with the clearance (P.O. Box 1032, Wellington, at 9 p.m. on Saturday, June 21, and the award will be made as soon as possible thereafter.
- (8) The names and addresses of prize-winners, and the winning entry, will be published in the "Radio Record."
- (9) Prize-winners must select their prizes within one month of the award being made.
- (10) There is no limitation upon the number of entries by any one competitor, provided the official coupon and entrance fee are forwarded in each case.

## Improve your Home Lighting at our expense in this entertaining way

**N**OTHING adds more to the charm of living-room, drawing-room, sitting-room or bedroom than well placed, artistic lights. In too many homes that awkward single pendant globe in the middle of the room still prevails. It dominates the eye, inducing strain and discomfort . . . With suitable standard or wall fittings, the whole character of your room can be changed; the light placed where it is required; only as much as is needed used, thus effecting economy; eye strain avoided, and health and comfort improved. Investigate your own problem and improve the artistry and economy of your home by winning this simple competition.



**T**HESE are illustrations of well-known globes advertised in this issue. Competitors must correctly name these globes in the order given. Next, take any one of the trade names and write a sentence which, while making perfect sense, shall have each word beginning with the consecutive letter of the trade name chosen. For example:—

"Osram": Oh, some rooms are mellow.

"Philips": Peace, happiness in living in Philips' sunlight.

"Siemens": Superb illumination explains many entrancing new shades.

"Condor": Condor offers new daylight over rooms.

It is immaterial which word is chosen. The prize will be awarded to the competitor who sends in that sentence which, complying with all the conditions, constitutes the most preferably embodying some characteristic of the lamp and its service towards home comfort. Some of the names may prove more adaptable than others.

Competitors have a perfectly free hand in making their selection. For the characteristics of lamps and improved lighting, they are referred to articles appearing in the "Radio Record" and advertisements of the lamps concerned.

Entries on official coupon clipped from the "Radio Record," accompanied by the entrance fee of 6d. in stamps, must be addressed to "The Radio Record, P.O. Box 1032, Wellington." The competition closes at 9 p.m. on Saturday, June 21, 1930.

This Coupon, clipped from any issue of the "Radio Record," must accompany every entry.

### £20 "Radio Record" Better Lighting Competition

"RADIO RECORD,"

P.O. Box 1032, Wellington.

I enclose my entry for the £20 "Radio Record" Better Lighting Competition, with the entrance fee of 6d. in stamps, and agree to accept the decision of the judge as final.

NAME .....

ADDRESS .....



## The "Lighter" Side of Life

I REMEMBER when I was in London in those early days of the war being taken into town to see the giant search lights at play, a serious and even deadly play, as we were soon to learn. But until the novelty wore off, and the horror of the air raids materialised, they were a real treat to many an impressionable child—and grown-up, too.

Then, after the war, came the lights of Piccadilly, wonderful, nightly displays of electric "fireworks," and tableaux, each flashing sign a bold advertisement for some world-wide commodity. These grew and multiplied until every foot of available wall space around the famous circus was ablaze with its moving sign, and little, dainty Eros, poised in the centre of that sea of light, might well have regretted the passing of those mysterious, lampless nights of war time. As crowded as the buildings with their glittering advertisements were the pavements, thronged with "star-gazers." The circus at night is still, I imagine, a considerable attraction to provincial and overseas visitors, even though the "west ender" is no longer dazzled.

And now in Auckland (and doubtless the other centres, too, only my observation is confined to the northern city), we are beginning to emulate Piccadilly—at least so far as "fireworks" are concerned. Take a stroll down Queen Street when the theatre rush is on, and—not looking heavenwards, of course—you might almost imagine it was the morning office rush instead! The advent of the neon tube is in no small measure responsible for the "second sunrise" which is now a nightly occurrence soon after tea. They do say that when the "Civic" theatre first lighted up, some birds who nest in the eaves of the opposite buildings commenced to chirp, under the delusion that "the hunter of the east had flung the stone that puts the stars to flight."—"Toad."

## Making a Polish Stay

FOLLOWING is a very valuable "Home Hint." A hard or enamelled surface can be given to anything painted if to each coat of the flat paint there be added clear varnish in the proportion of two of paint to one of varnish, or half and half. This varnish will set the surface hard and will

not chip off so easily as cheap enamel. The varnish can be added to paint of any colour without affecting that colour.—"Alfa Joy."

## Good Morn-i-n-g!

THE very latest thing in the city is the "Good Morning" Club. The "Henpecked Husbands" Club, the "Frothblowers," the "Kewpie" Club, the Mustard Club have all flourished and had their day. And now we have another—a new indulgence to man's love of gregariousness. Each member, I am told, pledges himself to say "Good Morning" to every one he meets! Well! Well!

I should very much like to visit the city one of these fine mornings and see them all in action. The whole thing intrigues me. In the good old days, the business man, trundling morosely to work, a victim of the vagaries of the City Tramway Service, buried himself behind his morning paper, and was as persistently rude to his fellow-men as time and opportunity permitted. Time had accustomed us to his early morning unsociability, and, however we deplored it, we had come to expect nothing else. Now, I under-

stand, all this is changed. A new era has arrived!

I picture the morning's journey to work as something like this:—The business man, blithe of voice and bright of eye, hops jauntily on to the tramcar. "Good morning!" he cries jovially to the conductor, and digs him playfully in the ribs.

"Good morning! Good morning! Good morning!" Like a little ray of sunshine, he beams his greeting on the other occupants of the car.

"Good morning! Good morning! Good morning!"

No! That is not an echo! That is the hearty response from the diverse other members of the G.M.C. who inhabit the vicinity!

"Good morning!" cries our hero to a passing motorist, and waves a friendly hand.

"Good morning!" he shrieks at the little old street sweeper as he bends at his lowly task.

"Good morning!" to the drowsy park bench dweller. "Good morning!" to the char.

At each section stop, he cranes forward, ready, eager as a boy, to be the first in the great "Good Morning" rite. It seems all right to me.

Down with class distinction! Equality of man! The mingling of the masses, and all that, you know!

But there are one or two things about this great new movement which worry me.

When, may I ask, does the busy city man read his morning paper nowa-

## RED FANAIL

Villain  
Double-eyed,  
Hook-nosed and piercing-eyed,  
Fierce whiskers a-bristle,  
Flight like down of thistle,  
Yet you sing like an old wicker chair  
Up there,  
On the wireless wire,  
Rearranging your attire.  
With your frivolous tail,  
Gee! You're a whale  
At diving;  
Arriving  
On the air-spot that a fly  
Did attempt to occupy  
For half a mo;  
But "Oh no,  
Down the red lane you go!"  
Others, too! So I sleep warm  
in the sun,  
Thanks to you, my son of a gun.  
For you see  
There are not any flies on me!  
Your kind heart is by your looks belied,  
Little pied Villain.

—S. McG.

## ... Puppy and I ...

*A mad March wind and a cloud-swept sky,  
When we went tramping, puppy and I.*

*Puppy noisily raced and played  
With dancing leaves in the wind-blown glade;  
Gold leaves and red leaves and amber-browns,  
Like elfin children in rainbow gowns.*

*I laughed, and the March wind caught my laughter  
And tossed it skyward—we followed after,  
Up the brown hillside, panting, racing,  
The mad March wind behind us chasing.*

*Like little white fairies, frail and fair  
Thistledown seedlings blew through the air;  
Pirouetting gayly, they swiftly past  
Beyond our ken, on the wind's wild blast.*

*Then rain fell fast from an angry sky,  
And we raced homeward, puppy and I.*

—"Betty K."

days? And what happens when Mr. A., an enthusiastic recruit of the G.M.C., meets Mr. B. with whom he has not spoken since he failed to return his lawn mower last spring.—Oh Mack.

## WANTED AND FOR SALE

For column of casual advertisements see page 31.



# How Would You Size Up this Position?



One competitor remarks, last week's is really a delicate problem. The sympathies of all of us, of course, are with Miss B. in her double misfortune, but, in spite of all the hard names that Mr. A. is called and undoubtedly deserves, I confess to feeling a little sorry for him. It cannot be anything but distressing to him to know that his love has failed so signally to stand the test, and that he must deal a further blow to one already suffering so keenly.

I think, however, that he is called upon to play the man as far as may still be possible, and to end the affair.

I disagree most strongly with those who suggest that he should slacken his attentions until Miss B. is forced to take some action. Probably she is aware already of the change in his feelings, and to leave her in suspense, dreading to take the step that must alter her whole future, would be cowardly and cruel. Such a course would only make her despise him still more, whereas, by putting his case before her, he can at least hope to retain her respect to some degree. It is he who has failed her, and it is for him to deal with the matter.

I suggest, however, that he should take what may appear to some to be a cowardly way out, and that is, to write to Miss B. instead of seeing her, to ask for his release from the engagement: not to save his own feelings, but, as "Vivat" suggests, to enable Miss B. to recover her poise alone. Apart from the fact that the stress of emotion or possible recrimination might induce Mr. A., who is evidently something of a "Sentimental Tommy," to prolong the situation that could not endure, she should not be called upon to expose her distress.

Nor do I think that the help of any third party, even that of Miss B.'s mother, should be enlisted by Mr. A. Those of us who have been obliged to face real trouble know that it is oneself that must first be mastered, and Miss B. should be given the opportunity of facing her trial unwitnessed even by the most sympathetic.

In my opinion, therefore, Mr. A. should write to Miss B. making no reference to her disfigurement (of which probably she is only too keenly aware) saying that he has felt for some time that his feelings toward her have changed, and that he cannot give her the affection to which she is entitled if she becomes his wife. He should ask her to release him and suggest that she announces that she has broken off the engagement. "Vivat's" answer, I consider, the most nearly perfect received.—"Savoir-Faire."

Mr. A. would be tactful in avoiding Miss B.'s company by visiting his men friends as much as possible at his club if he has one, and by taking up any sport he is interested in. He might take measures by which Miss B. would be only too glad to break off the engagement, as by getting drunk several times and feigning even that he is in a worse condition than he is by playing some card game of which Miss B. disapproves.—"Deerfoot."

"To avoid an unhappy marriage, Mr. A.'s most tactful measure would be to

## A Weekly Competition in Tact

EACH week a problem in social relationships—just such as might confront anyone—is set, and our readers are invited to send in their solutions, for which marks are awarded. Prizes are offered to those obtaining the most marks over a series of ten. First prize, £2/2/-; second prize, £1/1/-; third, 10/6, for each series.

In the event of any competitor, who has already taken a prize, winning another of the same value during the same year, such competitor will be expected to give way to the next highest score. For example, a second or third prizewinner may take a first prize, a first prize may take a second or third, or a second prizewinner may take a first or third, but not one of the same value during the same year.

Competitors may send in their own problems for publication and solution and a prize of 7/6 will be given for the best one sent in during each series, and 2/6 for each contributed problem used. Those sending in problems are, of course, entitled, with other competitors, to send in a solution of same. The right is reserved to publish part or the whole of any solution sent in.

A non-de-plume may be used, but names and addresses must be sent. The same non-de-plume must be retained throughout the series. All replies must bear a post-mark not later than the Thursday after the date of the journal in which the problem appears, and should be addressed to "Savoir-Faire," Radio Record and Electric Home Journal, P.O. Box 1032, Wellington.

Savoir-Faire's decision must, in every case, be accepted as final.

### PROBLEM 3.

A certain honorary position is vacant in a social institution, and volunteers are called for. One applicant is approached by the president and consents to take over the position.

When the matter is discussed "in committee," a very good reason is given by a committee woman why that person should not have such a responsible job. The position is still vacant, but how can the president convey to the person he first approached that she is not suitable? It is not wished to hurt her feelings as the matter does not reflect upon her character at all.—Suggested by "Sue."

Answers must be postmarked not later than May 29, 1930.

### PROBLEM No. 4.

Miss A is a teacher in a small country school and boards with Mrs. B. She teaches one of Mrs. B.'s boys, who thinks a great deal of his teacher.

One afternoon, arriving home a little later than usual, she overhears Mrs. C. (Mrs. B.'s married daughter, who is housekeeping in Mrs. B.'s absence) speaking rather angrily to the boy. She hears the words: "She may be your boss at school; but I'm the boss here." Upon Miss A entering the house, Mrs. C. seems most embarrassed.

Miss A. cannot call to mind any incident or reason to account for the words, and as she has always been very popular, both with scholars and parents, she is at a loss to understand the implication. What action, if any, should Miss A. take in the matter?—Suggested by "Apple Pie Mary."

Answers must be postmarked not later than June 5, 1930.

### REMARKS ON PROBLEM 2.

"JEAN'S" answer to Problem No. 1 was not received until May 24 (and then from another correspondent), and therefore too late for marks to be awarded. The other correspondent, who will, no doubt, recognise this, is informed that nothing further came to hand. "Unomi's" answer was received too late also, but bore the correct postmark. Unfortunately, it failed to score any marks. It will be quite in order for her to keep that non-de-plume throughout this series.

THE most tactful method Mr. A. can adopt is to write to Miss B. in as kindly a manner as possible; of course, not mentioning her disfigurement, but to the effect that loath as he is to admit it, he has been mistaken in the depth of his affection for her, and he thinks it fairer to her for him to be straightforward about it now, before it is too late, than to expose her to the unhappiness and disillusionment that must inevitably follow marriage in the circumstances, and asking her to release him from the engagement.

Poor Miss B. would naturally be upset, but the shock would be easier to bear in private, and give her time to think it out clearly and to recover her poise; whereas in a personal interview she might break down and say things she would be sorry for later.

Moreover, in writing the case can be put forward clearly rationally, and in well-chosen words, which it is very hard to do in person."

—"Vivat."

write Miss B. in a straightforward like the following fashion: 'Dearest Belinda,—Six days have passed since the tidings of your terrible accident reached me, and my attendants say that I have had only three or four hours' sleep during the interval. Although my worst fears have been allayed, I still look eagerly for your doctor's reports. My friends tell of shocking facial injuries, but I beseech

you not to be cast down by any more superficial derangement; your steadfast soul and loving nature will, I am confident, continue to manifest themselves. Rather give thanks that your seeming dreadful experience has brought with it a result which you will come to regard as really beneficent. Throughout my life I have brought nothing but ill-fortune to all whom I have felt intimately drawn, and I have determined that you, at least, shall not run the hazard of my further malific influence. Accept your freedom, my dear Belinda, but believe me I shall ever cherish the kindest affection for you. With the heartiest wishes for your ultimate great happiness, I remain, your devoted friend, Amadab Asinnubus."

—"Abasuerus."

"Mr. A. appears to be a bit of a cad, and could not have truly loved Miss B. or his love would have stood the severe test. He will not let Miss B. see that he no longer loves her until she has quite recovered from the accident and become more reconciled to her disfigurement. Mr. A. will then try for a transfer or another position in another town or country. His letters will become fewer and farther apart until they cease altogether. He will not return. Miss B.'s pride will keep her from following him, so he will pass out of her life."—"Ivy Sen."

### Marks Awarded.

Anon, 3; Amarylilis, 3; Anice, 2; Artful, 0; Apple-pie Mary, 4; Abasuerus, 0; Ben, 3; Miss Rachel Baker, 0; Bonza, 3; Barbara, 2; Clare, 0; Clericus, 3; Camp-fire, 3; Deerfoot, 0; Duplex, 3; Diabolo, 2; Devon, 0; Ecanan, 4; Elkay, 3; Equity, 3; Fanny, 0; Frances, 3; Flirt, 2; Flora, 0; Ginger, 4; Grace, 3; Gunga Din, 0; Haven, 0; Heather, 3; Hopscotch, 3; Iota, 3; Ivy Sen, 0; Irene, 0; Iambic, 3; Miss N. Johnson, 4; Jonquil, 2; Jimmy, 2; Mrs. Jones, 0; Evelyn Johnston, 4; Jean, 0; Kummell, 3; Kate, 0; Kia-Ora, 3; Lucie, 0; Lambton, 3; Michael, 4; Mrs. Mason, 0; Myra, 0; Mavis, 3; Magpie, 3; Maybelle, 5; Nemo, 4; Nintz, 3; Natural, 4; Nomen, 0; Norah, 3; Never-never, 2; Nippy, 0; Mrs. Oldman, 0; Olivia, 3; Octopus, 0; Open Door, 3; Pat, 3; Pumpkin, 0; Pansy, 0; Query, 3; Quince, 3; Radio, 3; Rosa, 0; Richmond, 3; Sardonyx, 4; Sue, 4; Scylla, 0; Summixt, 3; Thames, 0; Tuner, 0; Topaz, 3; Tommy, 3; Undine, 0; Unomi, 3; Vivat, 5; Viator, 4; Viola, 0; Verity, 3; Wynward, 0; Weaver, 3; Waterway, 3; Watchful, 0; Xerxes, 3; Xylonite, 3; Yum-Yum, 3; Youngster, 0; Zenobia, 3; Effie, 3.

## TRADE NOTES

CRED A MIDGET IRONS, 50 watts, 2 voltages, 100/150 and 200/250. Weight, only just over 1lb. These delightful little irons, although light and compact, will do a surprising amount of work, and are ideal for ironing silks, stockings, or even for pressing an evening frock. For travelling use they should prove invaluable. Fitted with 3 yards of silk cord and a lamp adaptor, they are offered in three colours—red, green, and blue, enclosed in compact little leather readers, for pressing ties and so on.

## Foam Biscuits

Ingredients: 3 cups flour, 1 cup butter, 1 cup sugar,  $\frac{1}{2}$  cup milk, 1 teaspoon carbonate soda, 1 cup coconut.

Method.—Place milk and sugar in pot to boil. When boiling add soda and stir well. Set aside to cool. Rub butter into flour and coconut, then mix in foam mixture. Roll out thin, in fancy shapes, and bake quickly. These biscuits are a great favourite, especially with the children, who like nothing better in their school lunches. If butter is scarce, dripping answers the

## Stuffed Baked Fish

Fishermen, and, indeed, their wives, who like to feel that their catches are appreciated, will like the following recipe. It has won the 5/- prize for "Sardonix" this week:—

Ingredients.—One three or four-pound fish, 2 tablespoons of flour, 2 cups of fresh breadcrumbs, 2 tablespoons of melted butter, 1 tablespoon of lemon juice, 2 eggs, well beaten, 2 tablespoons of chopped parsley. Method: Wipe the fish thoroughly with vinegar. Mix the ingredients for stuffing, and fill the fish. Tie it up with string, and place it in a buttered baking dish. Add a quarter of a cup of water, cover, and bake in a hot oven for about 45 minutes. When half cooked, add a liberal seasoning of salt and pepper.

## COUNSEL for the COOK

HAVE you a special recipe—one that you have originated?—Then send it along for publication in our weekly "Counsel for the Cook" columns. The best recipe wins a 5/- prize, and all others accepted are paid for at space rates. Preferably, the recipe should have a bearing on electric cooking, but this is not essential. Address: "Electra," P.O. Box 1032, Wellington, and claim payment by sending in the clipping of the recipe to the Accountant, Box 1032, at the end of the month.

purpose almost as well, and as no eggs are required, 3 large oven trays can be made from the recipe. If placed together with raspberry jam or iced and coconut sprinkled on, they are suitable for any occasion. Excellent for keeping.—"Dinky Doo."

## Liver and Carrot Pie

Take a casserole with a lid, and line the bottom of it with slices of bacon, thinly cut rounds of carrot, and a little chopped onion if liked. Cut up a sheep's liver—flour, pepper, and salt it, then lay it on the bed of bacon, carrot, etc. Cover well with a few more bits of bacon, more sliced carrot, and pour in 1 cup of cold gravy or stock, or water, then put on the lid. Have a hot oven just at first, then finish cooking slowly. Time required, from  $\frac{1}{2}$  to 1 hour. If a casserole cannot be

had, an ordinary pie dish will do, and use a buttered paper over top of carrots to keep them from drying too much.—"D.H."

## Gingerbread Without Eggs

Ingredients:  $\frac{1}{2}$  lb. butter, 2 breakfast-cups flour, 1 teacup milk, peel and sultanas, 1 heaped teaspoon soda, 1 teacup sugar, 1 teacup golden syrup, 1 dessertspoon spice, 2 dessertspoons cinnamon or spice.

Method.—Cream butter and sugar; dissolve soda in the milk. Mix and bake in a shallow cake tin in a moderate oven.—"Bonny-Wain."

## Parsnip Fritters

Ingredients: Two cups cooked and mashed parsnip, 1 egg, 1 tablespoon

flour, salt and pepper, 1 pinch baking powder.

Method: Beat egg well, add parsnip, salt and pepper, and mix well; next add flour and baking powder. Shape and roll in flour or egg and breadcrumbs and fry a golden brown in very hot fat.—M.F.H.

## Eggless, Milkless, Butterless Cake

BOIL together for five minutes, 2 large level cups of white sugar, 2 cups of water, 2 heaped tablespoons of dripping, 1 lb. of seeded raisins or sultanas. When cool, add 1 heaped teaspoonful of soda, 1 level teaspoonful salt, 3 large cups of flour. Bake one hour.—A.B.W.

## Butterscotch

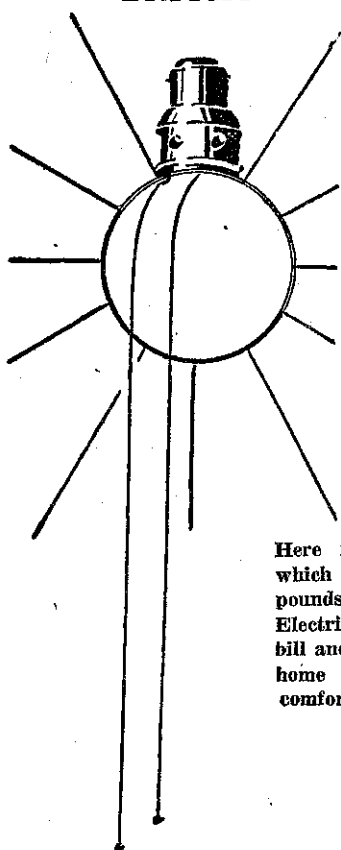
Ingredients: 3 cups brown sugar,  $\frac{1}{2}$  cup of water, 1 tablespoon vinegar,  $\frac{1}{2}$  lb. butter, a few drops essence of vanilla.

Method.—Boil for about  $\frac{1}{2}$  hour or until a little sets in cold water, add essence, then pour in oiled tin. When cold, break in small pieces and place in airtight tin.—V.L.

## Ratafia Biscuits

ONE pound flour,  $\frac{1}{2}$  lb. butter,  $\frac{1}{2}$  lb. sugar, 2 eggs,  $\frac{1}{2}$  teaspoon ratafia essence,  $\frac{1}{2}$  teaspoon baking powder,  $\frac{1}{2}$  teaspoon salt. Mix all ingredients together in the usual way. Sprinkle some flour on to a board, turn out, break in tiny pieces, roll between the hands and drop in dry sugar. Bake a light brown in a moderate oven.—Mater.

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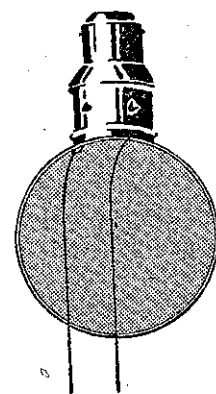
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## Britain's Electricity Commissioner

### Retires from Office

**T**HE success of the great forward movement in the cause of electricity that has been so effective throughout Great Britain owes much to the energies and personality of Sir Harry Howard, who retired from actual office as Electricity Commissioner at the end of last March, on completion of his extended term of office.

With the approval of the Minister of Transport, wise arrangements have been made to retain Sir Harry Howard's service in a consultative capacity. Sir Harry, who is now 67 years of age, was one of the original five electricity commissioners appointed in 1920 under the Electricity (Supply) Act, 1919.

Prior to that appointment he held the office of Comptroller of the London County Council for 26 years, during which time he was actively engaged in the investigations of various aspects of the finances of the public utility undertakings of London, including those relating to electricity supply and financial problems connected with the supply of electricity in the London area. He received the honour of Knighthood in 1917.

"Oh, no, I'm not thin-skinned. I am the first to laugh at my own foolishness."

"What a merry life you must lead."

## Wit and Humour

### "The Improved Style."

"Change here!" cried a new porter at Auckland suburban railway station as a train came in. "Changeer for Franktonemzeraramo."

The stationmaster standing near reproved him. "Haven't I told yur before," he said, "to sing out the names of the stations clearly and distinctly? Bear it in mind; sing them out, d'ye hear?"

"I will, sor," replied the Irish porter. And the passengers who arrived in the next train were considerably astonished to hear the new official singing:

"Sweet dreamland faces,  
Passing to and fro,  
Change here for Frankton,  
Thames and Aramoho!"

### Badly Bent.

A man had just visited the zoo for his first time. Upon seeing a camel he exclaimed: "My, but that horse is warped."

### Should Ask for Carrier Pigeon.

It was a cold February morning and the sheriff had gone to the cell of Mose Jackson, who was to be hung the next day.

"For your last meal you can have anything you want and as much of it as you want," said the sheriff. "What would you like, Mose?"

"Ah believe Ad'd lak a nice watermelon," replied Mose.

"But watermelons won't be ripe for six months yet," said the sheriff.

"Ah kin wait, boss, Ah kin wait," replied Mose eagerly.

### Life's Little Peculiarities.

Call a woman a chick and she smiles; call her a hen and she howls. Call a young woman a witch and she is pleased; call an old woman a witch and she is indignant. Call a girl a kitten and she likes it; call a woman a cat and she hates you. Women are queer.

Call a man a gay dog and you flatter him; call him a pup, a hound or a cur, and he tries to alter the map of your face. He won't mind being called a bull or a bear, but he resents being called a calf or a cub. Men are queer.

### Coming.

They had just become engaged. "I shall love," she cooed, "to share all your griefs and troubles."

"But, darling," he purred, "I have none."

"No," she agreed, "but I mean when we are married."

### Informed.

Why, it's a wonder the old soul can masticate 'er food at all. She's only got one tooth at the top an' one at the bottom—both in front, too."

"Dear me, Mrs. Tripp, sort of central 'eating, then."

## N.Z. Ores Grow Bright

**I**N the modern electric bulb, the metal filament is made of tungsten. The principal ore for tungsten is scheelite, which is mined in New Zealand at Glenorchy, Paradise, Macrae's, Stoneburn, Hyde and Barewood, Otago; and at Wakamarina Valley, Marlborough. As the ore produced in New Zealand is of high quality, more and more is demanded by electric bulb manufacturers.

During the war period the Empire's supply was commandeered, and after that period the price slumped considerably. Up to December 31, 1928, ore valued at £306,272 was exported. Now, the price has hardened, and we believe that Phillips Lamps, who are now manufacturing in England, preferably buy tungsten from New Zealand produced ores, because of the high quality of the scheelite ore exported.

### Adding to it.

Judge: I notice that in addition to stealing this money you took a quantity of valuable jewellery.

Prisoner: Yes, sir, I was always taught that money alone does not bring happiness.

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Use



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*DOWN through the ages, light has been the symbol of welcome. The flickering firelight from the cave of prehistoric man welcomed the homecomers with their prey—the tavern lamp told the straying traveller that inside was a welcome and safety; and now the electric lamp shining steadily into the night, dispels the shadows more than ever before.*

**W**HILE, maybe, second thoughts are best, the fact remains that first impressions are always the more lasting. One wonders, after giving an invitation, whether it is due to indifference or miscalculated economy that visitors often are allowed to grope their way along an ill-lighted pathway or fence to find the house to which, presumably, they are welcome. It is so easy nowadays in the heyday of electricity to have a little fixture lighting the gateway—one that will say "Come in, and welcome!" Besides it will still give a sense of passing cheer to those who must go on.

The first cost is so very little and every passer-by will wish to stay or be welcomed some day. Surely that is the idea we wish most to convey—to make all people want to live just here, at our home.

Only a little lantern is needed at the gate, switched on from the time daylight fails until after such time as our guests have been sped upon their way.

Then, when they enter, is there need to ask them into a gloomy and chilly hall? Rather one of a mellow

# ELECTRICITY bids WELCOME to all who come within its sphere

light, under which all will look its best. The kindly hostess can achieve all these things. In the gateway, a facsimile of an old English lantern will not only meet the purpose, but in itself will be an object of admiration. In some cases a similar fitting of wrought iron in bracket form affixed to the side of the house is preferable. Should the entrance be an imposing one, say, of stone gates, something more pretentious will be called for—perhaps a couple of fittings of the "flambeau" or torch type, of which so many beautiful examples are obtainable.

**W**HEN we come to the hall, which, should space permit, deserves a special article, the important feature is that the light should be a becoming one before all things, preferably a kindly rose or a mellow yellow.

The writer remembers, with distaste, how she was shown into an otherwise beautiful hall, where the lamp cast a shroud of sickly green over one and all, and quite destroyed the comforting illusion that one was looking one's best. In the hall, then, bearing in mind the notions of colour forecast in a former issue, we should ask for ourselves and our guests a becoming yellow or preferably pinkish yellow light, in so far, of course, as it accords with other furnishings.

Colour sense must be called into play. For instance, a panelled hall, a thing of beauty in itself, will call for more lighting, but of a subdued order. In either case, there should be no glare and no shadow, so that if the visitor perhaps has arrived late she can see herself as she will appear, but no more kindly. I can imagine no more perfect debacle than to see myself au fait, and to be disillusioned under a more cruel light.

Hall fittings should be of the enclosed order, so that one does not look down on to the bare lamp when descending the stairs. A useful and decorative addition is that of an artistic fitting mounted on the newel post at the foot of the staircase.

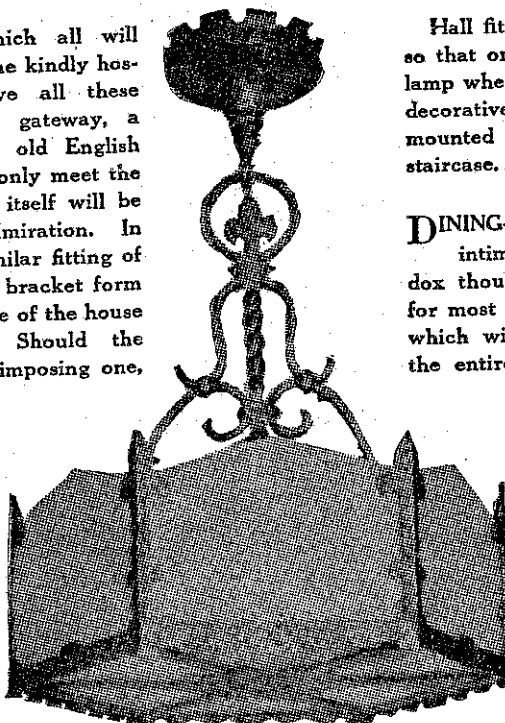
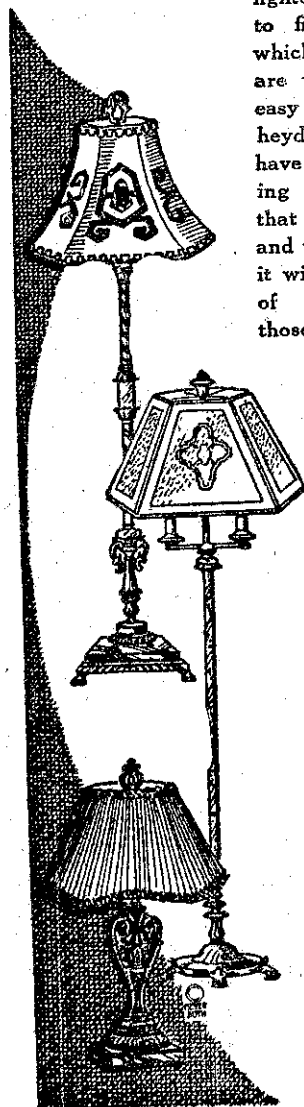
**D**INING-ROOM fittings should be conducive to intimacy and to general conversation, paradox though it may seem. Probably the ideal for most rooms is that of a rise and fall fitting, which will, when required, give some light to the entire room, but can, nevertheless, be so lowered that it casts only a becoming light on the dining table and the diners. It may be complained that this form of lighting provides only for the lighting of the dining table and of the room generally. Surely this is the ideal for dining purposes. It is easily supplemented, however, by the addition of wall-brackets, a standard lamp, or a table lamp or two.

A common mistake, where the room is to be used for study or reading, is to place the wall-brackets too high. Six feet, or even a little less, above the floor is the best height.

The usual method of arriving at the number and size of lamps needed is to allow one watt per square foot of floor area, excluding any bays or recesses. Thus, a room 12 ft. by 10 ft. has a floor space of 120 square feet, and on the basis of one watt per square foot, 120 watts would be required. Three 40-watt lamps, two 60-watt, or one 100-watt lamp of the gas-filled type could be installed in this case, depending upon whether they are to be spread out over one or more fittings.

Here, again, the colour factor of the decorations must be taken into account, for a room decorated in, say, brown or red, will absorb half as much light again as one decorated in ivory or buff. Where more than one fitting is to be installed, each should be considered separately and with regard to the area it is intended to illuminate. It should be impressed upon the furnisher that liberality in fittings is not a source of extravagance, but rather the reverse.

—Continued on page 40.





# A Wizard of Modern Industry

## Recent Developments of the Electric Eye



OW the photo-electric cell may bring about an estimated saving of millions of dollars annually in the steel industry was demonstrated recently in New York by J. V. Breisky, research engineer of the Westinghouse Electric Company. An accurate automatic process is to be substituted for human eyesight, and judgment in determining temperatures of steel in the various processes of manufacture. No previous mechanical device has been quick enough to give the essential instantaneous record of the temperature of metal, in the blast furnace, the tube mill, or rolling mill. Tremendous losses thus occurred when the temperature was estimated too high, too low, or too inconsistently.

To illustrate this new use of the "electric eye," Mr. Breisky made a demonstration of its precision in measuring temperatures. On the lecturer's table was a photo-electric cell unit, an

electric heater, and a meter calibrated in degrees temperature. A varying current was made to pass through the heater, the temperature in the heating element thus being made to rise and fall. The slightest change—hardly noticeable to the human eye—caused an instantaneous variation in the reading of the meter. In all the processes of steel manufacture, where accurate control of temperature is essential, and where human eyesight finds it difficult to judge, the electric eye readily indicates temperatures from 1300 degrees Fahrenheit up to the highest degree of heat encountered.

### Huge Unnecessary Waste.

IT is estimated that in the United States alone several hundred thousand tons of steel are scrapped annually, or sold as an inferior product, because of lack of accurate temperature control in steel mill practices. The general adoption of this new robot in steel mills would save enough annually to construct the famous Chrysler Building 20 times over. The tremendous increase in the use of alloy steel in recent years makes a means of avoiding waste essential, since alloy steels are more expensive than ordinary steels, and losses due to inadequate temperature-control therefore more serious.

### An Automatic Light Control.

ANOTHER application of the electric eye, destined to affect almost every workman, office employee, or school child, was demonstrated next. A clever piece of apparatus automatically controls the lighting of factory, office, or school. When the day is gloomy, when a storm arises, or when for any reason daylight varies, artificial lights will be provided; and they will be turned off again when daylight gives sufficient illumination. An unvarying degree of minimum light will thus be provided without human interference wherever this new device is installed.

To demonstrate the new light control, the unit was set up on the stage of the auditorium. The artificial illumination came from the ceiling, while daylight was represented by light coming from both sides of the stage. Before beginning the demonstration, Mr. Breisky had the overhead artificial lights on the stage turned on, while the "daylight effect" was out. The approach of dawn was then simulated by gradually increasing the "daylight." At a certain point the electric eye acted, the main lights being automatically extinguished.

Thus a workman, near the point where such a unit was installed, would observe no variation below a fixed minimum in the amount of light falling on his work. Mr. Breisky now decreased the light coming from the sides of the stage, representing the waning of daylight. As soon as a pre-determined minimum was reached, the overhead lights were automatically turned on. A

demonstration was thus completed of how a constant intensity of illumination can be maintained at a given point. Variations in daylight are often overlooked by persons responsible for the lighting of schools, streets, shops, or factories.

The eyesight and efficiency of many workers in large plants is affected if someone neglects to provide artificial light when it becomes necessary to supplement daylight. On the other hand waste occurs if the lights are left burning when not needed.

This automatic control is now used in one of the biggest factory aisles in the plant of the Westinghouse Electric and Manufacturing Company at East Pittsburgh. It has proved so valuable that several of the largest industrial concerns in the country are now installing such units.

THE engineer pointed out how the automatic light control device could be applied to many lighting problems. The illumination of electric signs or of display windows in shops may be similarly controlled, an additional possible feature being the use of time-clocks to darken the windows during the night hours when no illumination is desired.

Another interesting installation of this light control device, now in use, is that of controlling the flood lighting of several large gas-holders located in the vicinity of an airport to insure the flood-lights being on at any time during the day when daylight becomes too low. This prevents accidents to flyers and is used at the same time for orientation of aviators by means of markers on the top of the gas-holders.

Similarly, street lights may be automatically controlled so that adequate illumination is provided at all times without the possibility of the situation being overlooked by a busy or neglectful official.

### Other Applications.

A DEMONSTRATION was also made of other devices developed by the Westinghouse Company where the photo-electric cell is used. Every one entering the room was automatically counted as he crossed a beam of light which was thrown across the doorway. The shadow of a passing body caused the electric eye to communicate with a counting machine. An automatic sorting machine was able to detect differences in the appearance of packages.



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- Aeroplane Rigger, —Dressmaking,
- Textile Expert, —Millinery,
- Plumber, —Shorthand-Typing,
- Mathematician, —Bus. Correspondence

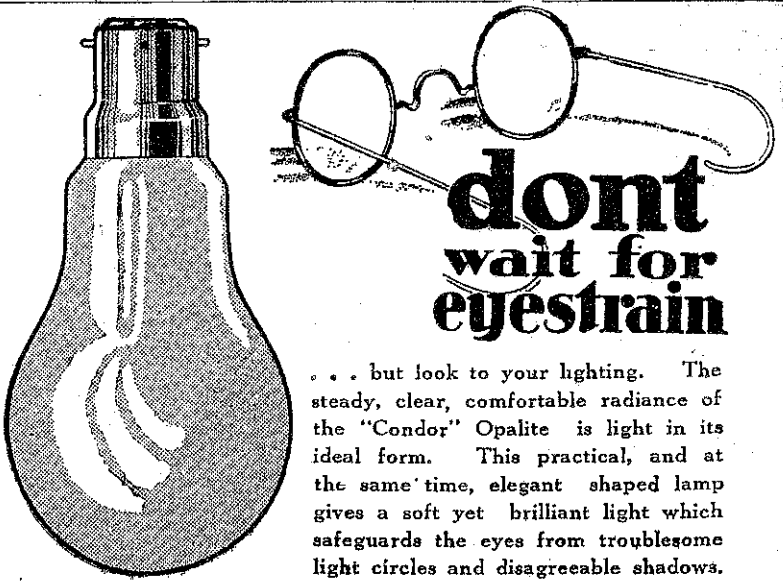
(There are over 4,200,000 I.C.S. Students, over 19,000 of these being in New Zealand).

ENQUIRIES COST NOTHING—POST NOW

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Age..... Occupation.....

Address..... "R"



## don't wait for eyestrain

... but look to your lighting. The steady, clear, comfortable radiance of the "Condor" Opalite is light in its ideal form. This practical, and at the same time, elegant shaped lamp gives a soft yet brilliant light which safeguards the eyes from troublesome light circles and disagreeable shadows.

# Condor

## LAMPS

CONDOR LAMPS (AUSTRALASIA) LTD.  
SYDNEY, MELBOURNE, ADELAIDE, BRISBANE  
WELLINGTON, N.Z.

## Have We The Courage?

(Concluded from page 1.)

The red flannel petticoat is, in fact, a curiosity as much a thing of the past as the debtor's prison at Newgate. "It passeth."

Even the NEW long skirts give us a greater freedom, since the decree of fashion is a slim silhouette, and many "undies" would spoil the effect.

One benefit in the longer skirt for afternoon, house, and evening wear is the greater quantity of material used. This must effect and help the manufacturer, for even one yard extra on each evening gown of the average wearer will make a great difference to the output. No! I am not good at statistics.

But what a picture for the imagination—millions of yards of extra material used to obey Dame Fashion's demands!

So let us welcome covered knees for street wear, longer skirts for afternoons, feminine billows for evening, and moderation in all things pertaining to dress. The law of fashion is one of unceasing change and evolution, and could we recognise that, we would be even more grateful to the artists who decree our changes.

It may take some months for us in New Zealand to adopt the new lengths, but I believe we will wear longer skirts. The difficulty seems to be that we have not sufficient courage to make the change. But have we?

## Laboratory Jottings

## Blue Spot 66R

A highly popular type of unit is the "Blue Spot," which is now well known in radio circles. Improvements are continually being made in these units, and the writer feels certain that great interest will be aroused amongst home constructors by a further addition to the "Blue Spot" family. This unit, the 66R (a useful addition to our laboratory equipment), has now been running on test for a month on broadcast sessions, and gives wonder reproduction. The high notes stand out clear and brilliant, and the bass is there, too, right down to the low notes broadcast or in gramophone records. Fed with the output of a power amplifier with two push-pull stages, 210's in the last stage, there is plenty of undistorted volume available, and the amount the speaker will carry without rattle is tremendous. The clarity of reproduction leaves little to be desired, and the quality is practically equal to average moving-coil quality.

Designed to work with the unit is a 13-inch cone mounted with a non-resilient "surround" in a metal chassis. The unit bolts to the back of the chassis, when the spindle automatically lines up to the centre of the cone, to which it is bolted. The whole is there ready to attach to the back of a baffle-board, in which is cut a circular aperture 13 inches in diameter. The outside diameter of the chassis is 14 inches.

The superiority of this unit is obtained by complete re-designing on improved lines. In order to carry heavy

## Should Licenses Be Cheaper?

IT is an apparently unknown fact to certain members of the Wellington Radio Society that the Australian Broadcasting Company is paid about the same proportion out of each license fee as is paid to the New Zealand Company, but in the Commonwealth the capital cost of the broadcasting stations and their maintenance are paid by the Government. In New Zealand the Broadcasting Company had to bear the capital cost of the stations, and has to pay the heavy maintenance and service cost of the stations. A statement was recently published that the Australian Broadcasting Co. had already lost some thousands of pounds in the running of their service.

volume without rattle, the armature has been made quite broad, and the gap increased. To compensate for the increased gap, the pole-pieces are built of numerous laminations to equal the width of the armature. This gives a powerful, yet more sensitive and efficient movement. The coils also are huge in comparison with those on the average unit, and contribute to the efficiency. There is an adjusting knob working through a wide range, but once set this needs no further attention.

When it is stated that the total height of the new unit is six inches its size in comparison with earlier types will at once be apparent. The chassis and cone complete solves an awkward problem for those who do not feel like tackling the construction of the actual cone.

Tests were carried out first in a 2ft. silk diaphragm speaker, and then with the chassis and cone in a 29 x 24in. baffle of three-ply with 6in. sides. If a baffle 40in. square is used, sides may be dispensed with. If sides are used, the back must be kept well away from the wall—6 inches or more.

Further test was made on a box baffle 2ft. square, with grille cut in three-ply, and 8in. sides of 7-8in. rimu. This proves to be the ideal where bulk is to be kept within certain limits.

A demonstration of this speaker quickly proves its exceptional qualities, and it is certain that many units will be replaced by the new one, which would also give a new lease of life to an indifferent factory-built speaker.

The unit has also been tested upon small amplifiers, where sensitivity counts for even more than with a powerful one. A surprising increase of volume with the same output was the result.

## Harmonious Lighting

(Concluded from page 38.)

We all know how hard it is to leave a comfortable, well-lighted dining-room—often the only one in the house that can be so described—for perhaps a chilly drawing-room. With the fitting over the dining-table (white-lined, for preference, for here again the idea is to concentrate light, not to diffuse it) switched off, a couple of wall-brackets or a reading-lamp at a convenient side-table turned on, he is indeed hard to please who would wander far from home in search of comfort.

Expert advice as to lighting is always obtainable for the asking, and good lighting, once installed, is a joy for ever, not only to the occupants of the room themselves, but to all who enter. A well-lighted house makes for harmony, and few people can be actively disagreeable in a harmoniously lighted room. The light itself makes for peace and harmony.



## O Sole Mio

—is a wonderful song when the dishes have been cleared away and you are sitting by a cosy fireside—but it isn't much of a help to the housewife preparing scones and cakes for the evening meal.

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Have you heard the Speaker itself? If not, ask your dealer to demonstrate it. The great number of repeat orders being received from all over New Zealand is convincing proof that it is all that it is claimed to be. EVERY OWNER IS SATISFIED.

L. M. SILVER &amp; CO.,

Tory Street,

Sole New Zealand Agents.

Wellington

## The Glory That Is The Starling Nuisance Woman's How Science Helped

A FAMOUS beauty specialist passes on the following advice to those who would attain the glory of beautiful locks, flowing or shingled.

A really excellent hair preserver and growth promoter in one can be made at home. Finely powder half an ounce of camphor and moisten it with two ounces of gin. Put this into a pint bottle and fill up the bottle with water. Twice a week the lotion should be applied to the roots of the hair with a sponge.

Shampooing the hair regularly with a good home-made hair wash is an excellent tonic also. Melt three-quarters of a pound of soft soap in a pint of hot water and add a small teaspoonful of powdered borax and half a pint of bay rum, and shake the mixture together. Rub the wash well into the roots of the hair and rinse well with warm water. This amount will last a long time if kept corked in a bottle and it avoids waste if a sprinkler stopper is used in the bottle.

When the hair becomes dry and brittle it is a sign that the natural oils are lacking, and a little oil or coconut oil rubbed into the scalp at night will soon rectify the trouble.

It is an excellent plan when washing the hair to bathe the scalp first for all in the hottest water the head can bear, then to lessen the heat of each rinsing water until finally a jug of completely cold water can be slowly poured over the head, to close the pores and tone up the scalp. This prevents all fear of catching cold and makes the head quick to dry, with a beautiful glow.

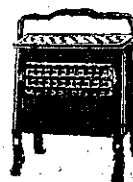
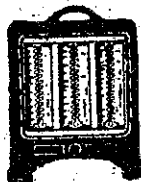
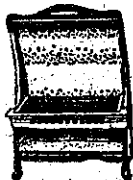
A fallacy which never dies is that if the general health is good the hair

THE most devoted of bird-lovers will be forced to admit that the perennial company of a flock of starlings is not an unmixed blessing, but they are the most difficult of birds to dislodge, once they have taken up quarters of which they approve.

For years war has been waged against the flocks that infested the historic sycamores along Pennsylvania Avenue, Washington. Shotguns, and more recently smoke pots hung high in the trees proved of no avail. The starlings returned when the guns ceased fire, and the smoke cleared away. It remained for Mr. James M. Barnes, a distinguished scientist and honorary collaborator in the collection of butterflies at the National Museum, to solve the problem of their removal, if not of their destruction.

"Starlings," said he, "have small feet and must roost on twigs. Cut off the twigs high in the trees and the starlings will leave." The twigs were cut off, and although the upper branches now look somewhat denuded they are also bare of starlings.

will look after itself, and inevitably be good as well. On the contrary, the very robustness of the physical health can take much of the strength from the hair. Spring as well as autumn takes its toll of the old hair. If the new growth is up to standard all is well and good, but it is advisable to give the scalp every possible assistance in its efforts to put forth the new growth.



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# RADIO DIRECTORY

## What to Buy and Where

### CITIES

- AERIAL MASTS** ..... Domestic Radio Co., Ltd.,  
300 Queen Street, Auckland.
- ALTONA & HAMMARLUND-ROBERTS SETS.** Johns, Ltd.  
Chancery Street, Auckland.
- BURGESS RADIO BATTERIES,** All Radio Dealers.
- CROSLEY RADIO RECEIVERS** Harringtons (N.Z.), Ltd.,  
40-42 Willis Street, Wellington.
- CROSLEY RADIO** ..... Abel, Smeeton, Ltd.,  
27-29 Customs St. E., Auckland.
- KING RADIO RECEIVERS** ..... F. J. W. Fear & Co.,  
63 Willis Street, Wellington.
- LISSEN RADIO PARTS AND KITS** ..... All Radio Dealers.
- MAJESTIC RADIO RECEIVERS** Kirkcaldie & Stains,  
Wellington Agents, Lambton Quay.
- MULLARD VALVES** ..... All Radio Dealers.
- PILOT 1930 PARTS AND KITS, ETC.** ..... Abel, Smeeton, Ltd.,  
27-29 Customs Street East, Auckland.

### CITIES

- PILOT 1930 PARTS—PILOT Harrington's, N.Z., Ltd.,**  
**SUPER WASP KITS, GILFILLAN, KELLOGG and AT-**  
**WATER KENT SETS** ..... 138-140 Queen St., Auckland,  
40-42 Willis St., Wellington.

- RADIOLA RECEIVERS** and Farmers' Trading Co., Ltd.,  
Expert Radiola Service. Hobson Street, Auckland.

- STEINITE RADIO** ..... G. G. Macquarrie, Ltd.,  
120 Willis St., Wellington.

### COUNTRY TOWNS

- CROSLEY SETS** ..... Abel, Smeeton, Ltd.  
Bank St., Whangarei, G. A. Temple, Mgt.
- CROSLEY SETS** ..... Abel, Smeeton, Ltd. Rep.: C. Russell,  
409 Devon Street, New Plymouth.
- CROSLEY SETS** ..... Dobbs Bros.,  
176-8 The Avenue, Wanganui.
- MAJESTIC, ATWATER-KENT AND RADIOLA ELECTRIC SETS** ..... Radio House, Hamilton,  
G. S. Anchor, Manager.
- PHILIPS VALVES AND APPARATUS** All Good Radio Dealers.

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# LISTENERS' GUIDE

## AND CALL BOOK

Contents covering 1930-1931

# 2/6

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**SECTION 6.**—Within the Vacuum: Explaining all about valves, with full tables.

**SECTION 7.**—Searching the Ether: Call-signs of every station—broadcast short-wave and amateur likely to be heard in New Zealand.

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# Radio Record

—AND—

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